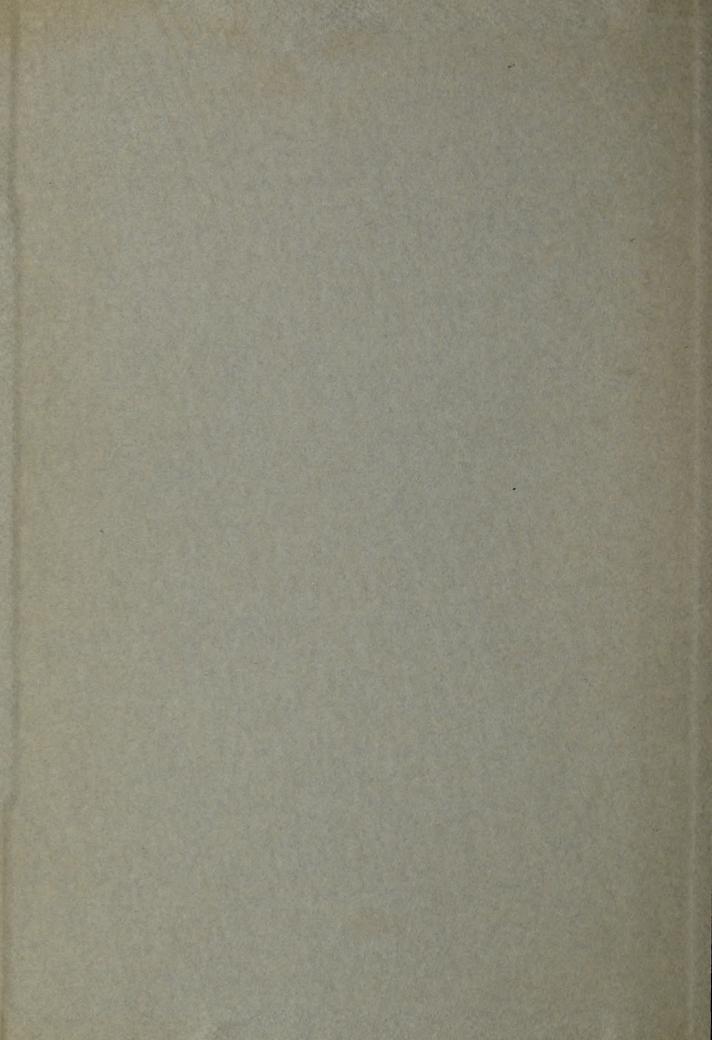
AM 1937 st

Stevens, N. M.



BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

Some Aspects of the BULGARIAN FOLK MUSIC

by

Nadejda Mihailovska Stevens

(Diploma-Academy of Music, Sofia, Bul.,1928

B.S. of S.S., Schauffler College, 1932).

Submitted in partial fulfillment of the requirements for the degree of

Master of Arts

1937.

1937 st

OUTLINE.

I.	INTRODUCTION 1-5.
	A. Author of the folk music
	B. Characteristics of some nations' folk music
	1. Russia 2. France 3. Spain 4. Hungary 5. American Indian
	D. Sheeren related to the figures of or decree
	C. Aim of the Thesis
II	Chapter I - HISTORICAL SKETCH 6-13
	A. Origin of the Bulgarian people
	1. Slavs 2. Bulgars
	B. First Bulgarian Kingdom 1. Establishment 2. Golden Age. 3. Decline
	C. Bondage under the Turks 1. Destruction of culture 2. Policy of the Turks 3. Revolutionary movement 4. Freedom
III	Chapter II - LYRIC 14-29
LI.	12 SINLINGAPER
	A. Writing of folk music 1. Folk songs

Digitized by the Internet Archive in 2016 with funding from Boston Library Consortium Member Libraries S. Decline A. Writing of folk music 1. Folk songs

2. Love 3. Home life and cults 4. Individual poems 5. Figures of speech	
IV Chapter III - RHYTHM	
A. Dancing - expression of inner forces	
B. Regular rhythms	
C. Irregular rhythms	
D. Phrases related to the figures of dances	
V Chapter IV - INSTRUMENTS, INTERVALS, HARMONY 42-54	
A. Folk instruments Gypsy instruments	
D. Intervals 1. Three sides of melody structures 2. Range of songs 3. Natural dependence of tone combination 4. Different modes, macams	n
Harmony - Present musicians in the fields of: 1. Concert songs 2. Choir songs 3. Opera 4. Symphony	
VI CONCLUSION 55-56	
VII Bogdane, folk song 57	
VIII BIBLIOGRAPHY	
The state of the s	

C. Groups of folk songs

Visnolanloven f	
z Mome life and onlis	
T. Home life and oults	
c, Figures of speedin .	
LH-OE	
A Guarant TTT - TT	
A. Dancing - expression of inner fordes	
A. Dancing - Cappes Live	
B. Regular Phythun	
D. Physics related to the figures of dances	
D. Pimases Detained to The The Committee of the Committee	
THE TROUBLE . BLAVET DISCOURAGE TO THE TRANSPORT	
V Guarter IV - INSTRUMENTS, INTERVALS, HARMONT 42-54	
e from From Alor .A	
Gypsy Instruments	
D. Intervals 1. Three sides of melody structures	
AUROS De SESTE	
2. Range of songa tone combinations	
i. Different modes, macama	
Harmony - Present musicians in the fields of:	
E. Choir songs	
3. Oners	
Tradigment A	
d2-66	
AI GOLDING IN	
77	
THOS TIPE AMERICA TTO	
66-95	
VITAL RIBLIOGRAPHY	

INTRODUCTION

Folk music is the music of the people. While the artsongs are "built", the folk songs "grow". They grow like the wild flowers in the meadows. Nobody cares for them but nature, yet they are beautiful and fragrant. So the origin of the folk songs cannot be traced, yet they are in the hearts and minds of all the people. Some musicians say that the beginning of every folk song is created by one person. In a song is expressed his personal experience. When this song finds a place in the hearts of others and becomes the song of everyone, then the name of the author fades away.

On the other hand, Mr. and Mrs. Dickinson* said, "It is very proper to say that folk songs are a creation not of an individual, but of a group. Folk songs grow just like the folk stories about fairies, water nymphs and any fantastic creature. The folk song is a reflection of the common life, interests, experiences and the longing of the people whose product they are. The songs of every nation have their own color, technic and structure motives. They are vividly pictorial and their language is simple and concrete. The scenes are described with

^{*}Helen and Clarence Dickinson - "Excursion in Music History", ch. X.

HOITOUGORTHI

Folk munic is the music of the people. While the artsongs are "built", the folk songs "grow". They grow like the
wild flowers in the meadows. Nobody cares for them but nature,
yet they are beautiful and fragrant. So the origin of the folk
songs cannot be traced, yet they are in the hearts and minds of
all the people. Some musicians say that the beginning of every
folk song is created by one person. In a song is expressed his
pergonal experience. When this song finds a place in the hearts
of others and bacones the song of everyone, then the name of the

On the other hand, Mr. and Mrs. Dickinson* said, "It is very proper to say that folk songs are a creation not of an individual, but of a group. Folk songs grow just like the folk stories about fairies, water nyaphs and any fantastic creature. The folk song is a reflection of the common life, interests, experiences and the longing of the people whose product they are. The songs of every nation have their own color, technic and structure motives. They are vividly pictorial and their language is simple and concrete. The scenes are described with

[&]quot;Relen and Glerence Dickinson - "Excursion in Music History", ch. X.

the vivid experience of the dramatic moment and are presented without introduction. The poems are made in the local dialect and sometimes they have over twenty verses."

These two opinions balance each other in discussing the question of who is the author of folk music. One person expressed the main idea in a few verses accompanied by a certain melody. Others caught the spirit of the song and thus it became pupular. However, since the common people learn songs only through oral expression, many alterations were made while they were being popularized, such as adapting the names of local heroes and dialects. From time to time more verses were added to bring out new details.

Into the folk music of each nation are developed certain characteristics, which are traceable to racial or national temperament, modes of life, climatic and political conditions, and geographical environment. For example, RUSSIAN FOLK MUSIC is distinguished by its sad, minor melodies, by its dramatic, broad manner, and by the galloping rhythms of their folk dances. The latter remind us of Russian horsemen riding on their big and strong horses through boundless, beautiful steppes.

"Excluding the courtly songs of the troubadours, which constitute an aristocratic poetry written in a dialect never spoken by the masses, the true FRENCH FOLK MUSIC would be found in Brittany."* The songs in general are written in the popular

[&]quot;From "Fundamentals of Musical Art" Vol. II, p.p. 37

the vivid experience of the dramatic moment and are presented without introduction. The poems are made in the local dislect and sometimes they have over twenty verses."

These two opinions belance each other in discussing the question of who is the suther of folk music. One person expressed the main idea in a few verses accompanied by a certain uslody. Others caught the spirit of the song and thus it became gugular. However, since the common people learn songs only through oral expression, many alterations were made while they were being popularized, such as adapting the names of local derives and dislects. From time to time more verses were added to bring out new details.

Into the folk mysic of each nation are developed certain characteristics, which are traceable to recial or national temperament, modes of life, climatic and collitical conditions, and respectively modes of life, climatic and collitical conditions, and respical environment. For example, Aussian Folk Husic is distinguished by its sad, cinor melodies, by its drematic, broad manner, and by the gallowing rhytims of their folk dances. The letter regind us of hassian horsemen riding on their big and strong horses through boundless, beautiful steppes.

"Excluding the courtly songs of the troubadours, which constitute an aristocratic poetry written in a dialact never apolen by the masses, the true FRENCE FOLK INTER would be found in Brittany."* The songe in general are written in the popular

[&]quot;From "Fundamentals of Musical Art" Vol. II, p.p. 37-

6/8 time. They have strongly marked rhythm and reveal the gaiety and vivacity of the French people. They consist of many little, rhythmic patterns combined into a simple melody mostly in major mode. Their charm lies in the dramatic recital of adventure, or of chivalry.

The SPANISH FOLK MUSIC differs from any European folk music, but it has much in common with that of the African negroes. Between these two countries there have been many commercial communications, wars, peace treaties and intermarriages; therefore their cultures were interchanged. In fact the most characteristic Spanish Habanera, which we know and dance by the name "Tango", is the African negro dance "Tangara". The same rhythm is preserved, but for the sake of being more presentable in the European and American dance halls, it has been polished according to our conception of grace and manners.

The folk music of Spain is as much song as dance. Their rhythms generally are in 3/4 time, or its variants 6/5 and 3/5. Out of these simple meters the dancers contrive to create the most complicated rhythms, while the singers, in their effort to reveal the creative frenzy of the dancers, elaborate upon a simple theme until it becomes a series of brilliant, coloratura passages and dramatic pauses. When written down these Spanish melodies lose most of their alluring color. Such complexity of effects defies comprehensive notation on paper and, when sung by singers ignorant of the traditional manner, seems quite banal. The oldest and most typical Spanish music is that of

5/5 time. They have strongly marked rhythm end reveal the gatery and vivacity of the French people. They consist of many little, rhythmic patterns combined into a simple melody mostly in major mode. Their charm lies in the dram tic recital of adventure, or of chivalry.

The SPANISH FOLK MUSIC differs from any European folk music, but it has much in common with that of the African new gross. Between these two countries there have been many commercial communications, ware, peace treaties and intermerriages; therefore their cultures were interchanged. In fact the most characteristic Spanish Habaners, which we know and dance by the name "Tango", is the African negro dence "Tangara". The same rhythm is preserved, but for the sake of being more presentable in the European and American dance halls, it has been polished according to our conception of grace and manners.

The folk music of Spain is as much song as dance. Their ringlins generally ere in 3/4 time, or its variants 5/5 and 5/6. Out of these simple meters the dancers contrive to create the most couplicated rhytims, while the singers, in their effort to reveal the orestive franky of the dancers, elaborate upon a simple theme until it becomes a series of intilliant, colorators passages and dramatic passes. When written down these Spanish usloates lose most of their allusing color. Such complexity of effects defies comprehensive notation on paper and, when sung by singers ignorant of the traditional agency, seems cuite band. The closet and most typical Spanish music is that of

Andalusia.

The original place of the Hungarian People was north of Persia, and before their migration into Europe they lived in close association with their Southern neighbors. In fact, they had many things in common with the Persians -- religion, art, and poetry. Their original oriental folk music was quite different from the present HUNGARIAN FOLK MUSIC. The latter has been very differently interpreted by the gypsies, who appeared in Hungaria about the end of the fourteenth century. At that time the occupation of a musician was looked down upon, and very few of the proud Hungarians desired to become such. The rich and noble families were pleased to have musicians at feasts in their homes, although they did not respect them. The gypsies took advantage of the situation and became the most popular entertainers. This nomadic tribe, having no understanding of traditions in national and family life, gave entirely different interpretation of the original Hungarian music. Such gypsy interpretation is found also in the Andalusian music.

For over five centuries the Hungarian music has been under the interpretation of the gypsies and now no one can deny their influence upon it. Moreover, the flashing and brilliant qualities added to the natural sadness of this music are loved and appreciated by all musicians.

The native INDIANS of America furnish an interesting type of folk music. The history of each tribe is told in their tribal songs. Every youngster learns of his great-grandfathers,

ent from the present HINGARIAN FOLK . USEC. The latter has been

For over five centuries the Hangerian music has been under the interpretation of the grosies and now no one can deny that their influence upon it. Moreover, the flashing and brilliant qualities added to the natural sadness of this music are loved and appreciated by all musicions.

The native HDIANS of America furnish an interesting type of folk music. The history of each tribe is told in their tribel songs. Every youngster learns of his great-grandfathers,

maybe a hundred generations back, through their songs. They have songs for every occasion. Their scales are pentatonic and are regarded as descending. They are very similar to the outstanding ancient scales, and are difficult to be put in the present musical writing. The Indians beat their drums in regular rhythm like the ticking of the clock or the pulse, never accompanying the phrases of the songs, but beating it only between phrases.*

In the briefly presented review we see that each nation has developed into its folk music its origin, environment and social life. In the following study I shall attempt TO TRACE THE ORIGIN OF THE BULGARIAN FOLK MUSIC WITH ITS LYRIC. I SHALL TRY TO DISCUSS ITS DEVELOPMENT AND RELATION TO THE MUSIC OF THE NEIGHBORING COUNTRIES, ALSO HOW IT HAS KEPT ITS UNIFYING QUALITIES SO AS TO REMAIN INDIVIDUALLY BULGARIAN.

^{*&}quot;The Art of Music - American Music" p.288

maybe a hundred generations back, through their songs. They have songs for every occasion. Their scales are pentatonic and are regarded as descending. They are very similar to the out-etanding ancient scales, and are difficult to be put in the present musical writing. The indians best their drums in regular rhythm like the ticking of the alock or the oulse, never accompanying the phrases of the songs, but besting it only between chrases.

In the briefly presented review to see that each notion has developed into its folk music its origin, environment and social life. In the following study I shall attempt TO IRACE the origin or the muldarian folk music with ITS LARIC. I SHALL the to discuss its development and relation to the music of the merchorism countries, also now it has kept ITS unifying qualifies so as to semain impivibually suidarian.

[&]quot;The Art of Music - American Music" p. 288

CHAPTER I

HISTORICAL SKETCH

As the life of every man is dominated by the genes of his inheritance and the conditions of his environment, so every nation is an outgrowth of its past history plus its present situation. Therefore, to do justice to the Bulgarian nation and to make clear what is the dependence and relation of its folk music to those of some other present European nations, I must introduce here briefly its past.

However, the aim of this chapter is to give a sketch of the historical, political and social factors that shaped the character and form of the Bulgarian folk music.

According to Professor Frank Novak* the original home of all the Slavs was situated north of the Carpatian Mountains in the region of the Pripet River, a tributary of the Dnieper.

From that center the Slav tribes radiated in all directions until they came in contact with the Teutonic, Latin and Asiatic races and civilizations.

Our knowledge of the earlier Slav history is very meagre, because they have left no written records that could tell us

^{*}Mr. Frank Novak, a Professor of Boston University.

CHAPTER I

HISTORICAL SKETCH

As the life of every man is dominated by the genes of his inheritance and the conditions of his environment, so every nation is an outgrowth of its past history plus its present situation. Therefore, to do justice to the Bulgarian nation and to make clear what is the dependence and relation of its folk music to those of some other present European nations, I must introduce here briefly its past.

However, the alm of this onapter is to give a sketch of the historical, political and social factors that shaped the character and form of the Bulgarian folk music.

According to Professor Frank Novak* the original name of all the Slave was situated north of the Carpatian Mountains in the region of the Pripet River, a tributary of the Dnieper.

From that center the Slav tribes radiated in all directions until they came in contact with the Teutonic, Latin and Asiatic races and civilizations.

Our knowledge of the earlier Slav history is very margre because they have left no weitten records that could tell us

tir. Frank Novak, a Professor of Boston University.

about them before the ninth century of the Christian Era, though archeological remains indicate that they lived there at least a thousand years before Christ. In various intervals between the third and seventh centuries the Slavs conquered the native Thraco-Illyrian* tribes that lived on the Balkan Peninsula. Their chief objectives were to occupy new lands and to cultivate them. The Byzantine emperors realized that it was easier to conciliate the newcomers and to incorporate them into the Empire rather than to dislodge them.

In the last quarter of the seventh century the Slavs who had settled in the territory between the Danube River and the Balkan Mountains were conquered by a Finno-Turkish tribe of Bulgars, and in 679 was established the Bulgarian Kingdom.

The Slavs had no national organization of government. The Bulgars gave to them their name and their political organization, but adopted the manners, customs, culture, and language of their conquered subjects. Now not a trace of the Ugrian or Finnish element is to be found in the Bulgarian speech. Their king, Boris (852-888), deserted the faith of his forefathers and adopted Christianity in 863. It was about that time that the controversies broke out between the Eastern and Western churches, which ended in separation. Political reasons convinced Boris to join the Eastern Church. Evidently the Bulgars were beginning to lose their nomadic character, for Boris preferred peace,

^{*}The only representatives of the Illyrians at the present time are the Albanians.

about then before the minth century of the Christian Era, though archeological remains indicate that they lived there at least a thousand years before Christ. In various intervals between the third and seventh centuries the Slavs conquered the mative Thraco-Illyrian* tribes that lived on the Balkan Peninsula. Their chief objectives were to occupy new lands and to cultivate them. The Byzantine emperors realized that it was easier to conciliste the newcomers and to incorporate them into the Empire rather than to dislodge them.

In the lest quarter of the seventh century the Slave who had settled in the territory between the Danube River and the Halken Mountains were conquered by a Finne-Turkish tribe of Bulgars, and in 679 was established the Sulgarian Kingdom.

The Slave had no netional organization of government.

The Bulgara gave to them their name and their political organization, but adopted the manners, oustoms, culture, and language of their conquered subjects. Now not a trace of the Ugrian or Finnish element is to be found in the Bulgarian speech. Their king, Soria (652-888), deserted the faith of his forefathers and adopted Christianity in 665. It was about that thee that the controversies broke out between the Eastern and Western ghurches which ended in separation. Political reasons convinced Boris to join the Eastern Church. Evidently the Bulgars were beginning to lose their nomedic character, for Boris preferred peace.

The only representatives of the Illyrians at the present time are the flushions.

commerce and trade with Constantinople rather than war, and he sent his younger son, Simeon, to the Imperial court to receive a Greek education.

"When Simeon ascended the throne, he was half Greek
in his admiration of Byzantine culture and his determination to
rule the Eastern world as a supreme autocrat. He was a monarch
distinguished in the art of war and peace. During his reign
Bulgaria took a place among the highly civilized countries. His
reign was extraordinarily significant in the history of Bulgaria
and of transcendent importance in the whole field of Medieval
Slavdom, for it opened wide the gates through which the Byzantine civilization and Greek orthodoxy entered the Slavic world.
Simeon was determined to civilize his people. His court at
Preslave became the center of the new learning. Greek scholars
were invited to expound the ancient texts and copyists were kept
busy on translations of the Byzantine heritage into the old Bulgarian and Glagoletic scripts invented by Cyril and Methody for
the use of the Slavs."*

"In foreign affairs Simeon was likewise brilliantly successful. He defeated the Byzantine emperors, set up an independent patriarchate for Bulgaria, defeated the Hungarians, conquered Macedonia, Trace and Serbia, and assumed the title of a czar. He was master of nearly the entire Balkan Peninsula. When he died in 927 the empire declined and fell as a result of

^{*}From "Medievel Slavdom and Rise of Russia", pages 31, 32, by Professor Frank Novak.

"Then Sideon ascended the throne, he was half dreek in his adultation of Byzantine culture and his determination to rule the instern world as a supreme autocrat. He was a monarch distinguished in the aut of war and peace. During his reign and garia took a place among the highly civilized countries. His reign reign was extraordinarily significant in the history of Bulgaria and of transcendent importance in the whole field of Madieval Slavdom, for it opened wide the gates through which the Byzantine civilization and Greek orthodoxy entered the Slavic world. Sincon was determined to civilize his people. His court at Preslave became the center of the new learning. Greek acholums were invited to expound the shoish texts and copylists were hept were invited to expound the shoish texts and copylists were hept then and Glagoletic scripts invented by Gyril and Methody for the mac of the Slave. "*

"In foreign affairs Simeon was likewise brilliantly
successful. He defeated the Syzantine emperors, set up an independent patriarchate for Sylgaria, defeated the Hungarians, conquered iscedonia, Trace and Serbia, and assumed the fittle of a
cast. He was master of nearly the entire Salian Seningula.
Whom he died in 927 the empire declined and fell as a result of

[&]quot;From "Hedlevel Slavdom and Alse of Mussia", pages 31, 52, by

the victories of the Byzantine emperors. "*

After it the history of the Balkan states is a story of conflicts between Bulgaria, Serbia and the Byzantine empire for supremacy, and these conflicts did not cease until in the second half of the fourteenth century when the Ottoman-Turks conquered all the southeastern part of Europe.

However, Bulgaria takes pride in the fact that the Bulgarian Golden Age, as the reign of Czar Simeon is called, was destined to influence profoundly the civilization of many Slavic nations like Russia, Serbia, Romania and others.

During the five hundred years (1396 - 1878) of slavery under the Turks all the civilization of Bulgaria was destroyed.

"The invaders carried fire and sword through the land; towns, villages and monasteries were destroyed and whole districts were converted into desolate wastes. The inhabitants of the plains fled to the mountains where they founded new settlements. Many of the nobles became Moslems and were liberally rewarded for their apostasy. Others, together with numbers of priests and people, took refuge across the Danube."**

The political bondage under the Turks was indeed a horrifying one. The people were burdened with taxes and there was no
pity for those who could not pay them. The sheriffs sold anything that the people had in order to meet these obligations.

^{*}From "Medievel Slavdom and Rise of Russia", pages 31, 32, by Professor Frank Novak

^{**}Encyclopedia Britanica

After it the history of the Balkan states is a story of conflicts between Bulgaria, Serbia and the Symantime earlie for supremacy, and these conflicts ald not cease until in the second half of the fourteenth century when the Ottoman-Turks conquered all the southeastern part of Europe.

However, Bulgaria takes orthe in the fact that the Bulgarian Golden Age, as the reign of Crar Simeon is called, was destined to influence profoundly the civilization of many Blavic nations like Russia, Serbia, Romania and others.

During the five immuded years (1596 - 1878) of slavery under the Turks all the civilization of Eulgaria was destroyed. "The inveders carried fire and sword through the land; towns, villages and monasteries were destroyed and whole districts were converted into desolate wastes. The inhabitants of the plains ried to the mountains where they founded new setblements. Many of the nobles became Mosloms and were liberally rewarded for their apostasy. Others, together with numbers of priests and people, took refuge across the Danube. ***

The political bondage under the Turks was indeed a horri fying one. The people were burdened with taxes and there was no pity for those who could not pay them. The sheriffs sold anything that the people had in order to meet these obligations.

^{*}From "Medlevel Slavdom and Rise of Russia", pages 31, 32, by

apinatina albegologonita

Failures to meet them meant imprisonment. By sunset everyone had to be in their home. It was hard to place young people under such restrictions, and often they gathered for a social time, but in such cases secret gates between the yards were used. On these nights joy and fear went together. If Turkish men arrived at some town or village, they made their headquarters at any home they desired and the entire household was at their disposal. Having no respect for the virtue of womanhood the Turks often violated the sanctity of the home. To protect their family the men of the household sometimes murdered the undesired guests. For such acts undoubtedly the family and the whole village paid very dearly. Often holiday festivals ended with bloody fights if it happened that Turks arrived at that time.

The latter part of the XVIII and the XIX centuries
marked a new era. The steam ship was discovered; many machines
for industrial purposes were made; the American Revolution
brought liberty to the United States; the French Revolution
overthrew the autocratic government. As a whole the world was
moving toward political, social and industrial reformation.
Was Bulgaria asleep under the Ottoman's tyranic sword? Probably
not. There were many Bulgarian merchants who traveled to Constantinople, to Odessa, and to the big cities north of the Danube river. They were the contact between the world and Bulgaria.
Many of these merchants educated their sons in Europe and in the
American College of Constantinople. These youth later became

Fallures to meet them meent imprisonment. By sunset everyone had to be in their home. It was hard to place young people under such restrictions, and often they gathered for a social time, but in such cases secret gates between the yards were used. On these nights joy and fear want together. If Turkish men arrived at some town or village, they made their headquerters at any home they desired and the entire household was at their disposal. Having no respect for the virtue of womanhood the Turks often violated the sanctity of the home. To protect their family the men of the household sowetimes murdered the undesired greats. For such acts undoubtedly the family and the with bloody fights if it happened that Turks arrived at that

The latter part of the XVIII and the XIX centuries marked a new era. The steam ship was discovered; many machines for industrial purposes were made; the American Revolution brought liberty to the United States; the French Revolution overthrew the autocratic government. As a whole the world was noving toward political, social and industrial reformation.

Was Bulgaria asleep under the Ottoman's tyranic sword: Probably not. There were many Bulgarian merchants who traveled to Constantinople, to Odessa, and to the big cities north of the Ban-ube river. They were the contact between the world and Bulgaria when them of these merchants educated their sons in Durope and in the Many of these merchants educated their sons in Durope and in the American College of Constantinople. These youth later became

the first statesmen of their country.

It can be said that the preparation for the Bulgarian independence was built on literature and propaganda, rather than on the sword. At the beginning of the XIX century the existence of Bulgaria was almost unknown in Europe even to the students of Slavic literature. Disheartened by ages of oppression, isolated because of their geographical position, and watched very closely with a sword in hand by Constantinople, the Bulgarians took no part in the collective movement which resulted in liberation of Serbia and Greece. The long sleep of national spirit began to waken under the influence of a literary revival. First of all should be mentioned the name of Father Paisii (1762), a Bulgarian monk from the monastery Aton, on Mount Athos, Hillender.* Alone among many Greek monks, he was often insulted by them. The Greeks believed that they were born to be masters over many nations, and the Bulgarians were born to be slaves. Father Paisii was a very intelligent man. He had read Greek, Latin and Slavic books kept in Aton and other monasteries. He knew much about the past of his nation. He desired to make known to his Bulgarian brothers that they had a glorious past and could have again a bright future. So, many a night in his dark cell, he stood over his books and papers and in the fading light of the burning candle wrote a history of his nation. Later he began to travel from village to village and with the simple but

^{*}Hillendar is one of the three little peninsulas east of Soloniky.

the first statesmen of their country.

Slavic literature. Disheartened by ages of oppression, isolated

^{*}Hillendar is one of the three little peninsulas east of Soloniky.

sincere message of his little history book he lit the fire for freedom in the hearts and minds of many of his brothers.

Under such circumstances the revolutionary movement began in the early years of the XIX century and grew rapidly.

Uprisings followed. They were soon subdued, but the spirit remained uncrushed. The Turks let loose bands of bashi-bosouks (unorganized soldiers) throughout the country; Pomaks (Moslem Bulgarians) and the Circassion colonists were called to arms.

A succession of terrors followed which had no equal in the history of the Middle Ages.

These atrocities, which were first made known by an English journalist and an American consular official, were denounced by Gladstone in a pamphlet which aroused the indignation of Europe. Then, on account of political reasons between England and Russia, the latter was forced to help the Bulgarian revolutionists fight the Turks. In 1878 Bulgaria, for the third time, became an independent country.

Throughout all the time of bondage, education and the church were dominated by the Greeks. There was great controversy until the Bulgarians received permission to have Schools and a Church of their own. This raised the intellectual level of the nation.

In a brief résumé are stated the reasons why, during the period of bondage, mutual understanding between Turks and Bulgarians was not possible.

First of all, the Turks came to govern with sword and

IZ.

sincers message of his little history book he lit the fire for freedom in the hearts and minds of many of his brothers.

Under such circumstances the revolutionary movement began in the early years of the XIX century and grew rapidly. Uprisings followed. They were soon subdued, but the spirit remained uncrushed. The Turks let loose bands of bashi-bosouks (unorganized soldiers) throughout the country; Possis (moslession fulgarians) and the Circussion colonists were called to arms. A succession of terrors followed which had no equal in the his-

These strocities, which were first made known by an English journalist and an American consular official, were denounced by Gladatone in a pampidet which aroused the indignation of Europe. Then, on account of political reasons between England and Hussia, the latter was forced to help the Bulgarian revolutionists fight the Turks. In 1878 Bulgaria, for the third time, became an independent country.

Throughout all the time of bondage, education and the church were dominated by the Greeks. There was great controvers; until the Bulgarians received permission to have Schools and a Church of their own. This raised the intellectual layer of the

In a brief resume are stated the reasons why, during the period of bondage, mutual understanding Detween Turks and Bulgarians was not possible.

mirst of ell, the Turks came to govern with sword and

fire and not with convincing mind. Sociology speaks of the fact that oppression makes the oppressed draw closer to each other and form a barricade of defense.

The Bulgarians had higher culture than that of the Turks. It is known that before 1919 hardly five per cent of the Turks knew how to read and write. Excluding the nobility, only their hodjas (the priests) and a few men that by chance had fallen among Greeks or other foreigners were educated.

Religion was another important reason for keeping them apart. Neither side was willing to sacrifice.

Moreover, polygamy, which was practiced by the Turks, was not at all the ideal of married life for the Bulgarian Women. Traditions, customs, superstitions, devotion and love inherited from the ages were essential to their spiritual make-up.

After the liberation in 1878 Bulgaria began to build a new culture. Although its many political and economic difficulties still existed, it bacame one of the most progressive countries of the Near East.

fire and not with convincing mind. Sociology apends of the fact that oppression makes the oppressed draw closer to each other and form a berricade of defense.

The Hulgarians had a migher culture than that of the Turks. It is known that before 1919 hardly five per cent of the Turks knew how to read and write. Excluding the nobility, only their hodges (the priests) and a few men that by chance had fallen among dreeks or other foreigners were educated.

Religion was another important reason for keeping them apart. Neither aids was willing to sacrifice.

Moreover, polygemy, which was practiced by the Turks, was not at all the ideal of merried life for the Bulgarian Women. Traditions, ouetoms, superstitions, devotion and love inherited from the ages were essential to their spiritual make-up.

After the liberation in 1878 Bulgaria began to build a new culture. Although its many political and economic difficulties atill existed, it became one of the most progressive countries of the Near East.

CHAPTER II

LYRIC

The old note system without lines, like the one of John Damaskin of the VIII century, or later the one of John Cucuzel of the XII century (a Bulgarian musician of great importance for development and notation of the Eastern church music), was imperfect. Still it could have been used to give us some idea about the pagan rites and religious dances of the old Slavs and Bulgars. The musicians at that time were monks and clergymen, and to them was forbidden engaging themselves in secular interests. Even in Western Europe there was no written folk music until the XI century. The writing of music was brought to perfection in the last five centuries, still no Bulgarian songs were noted down until fifty years ago.

The echo of the ages brings to us through voice and simple instruments the music that the ever-singing soul of the Bulgarian has created. At the present time, many of their musicians travel from village to village, live among the peasant people, hear their songs and write them down. The folk songs, that so far have been collected, reflect mostly the Bulgarian life of the latter six centuries. However, there are found also songs of much earlier date.

II RETTAHO

LYRIC

The old note system without lines, like the one of John Demaskin of the VIII century, or later the one of John Ovencel of the XII century (a Bulgarian musician of great importance for development and notation of the Eastern church music), was inserfect. Still it could have been used to give us some idea about the pagen rites and religious dences of the old Elevs and Bulgars. The musicians at that time were works and clergymen, and to them was forbidden engaging themselves in secular interests. Even in Western Europe there was no written folk music intil the XI century. The writing of music was brought to perfection in the lest five centuries, still no Bulgarian songs were noted down until fifty years ago.

The echo of the area brings to us through voice and simple instruments the music that the ever-singing soul of the Bulgarian has created. At the present time, meny of their musicians travel from village to village, live among the peasant sepple, hear their songs and write them down. The folk songs, that so far have been collected, reflect mostly the Bulgarian life of the latter six centuries. However, there are found also

Folk music usually is divided into two classes, songs and dance music. The songs of the Bulgarian folk music can be divided into three groups: revolutionary songs, love songs, and home life songs.

The first group is the youngest one. It was developed under the spur of patriotic feelings. The revolutionary movement gathered under the flag the flower of the Bulgarian youth, who in their determination to bring freedom to their country, gave their lives in ransom for it. To such national heroes is dedicated a large part of the folk music. I shall let the contents of some of these songs speak for themselves.

Vulco

"Vulco, Vulco!

Sergeant Vulco, furl your flag

Fast to its fluttering line,

Rain must never soil it.

Wind must never spoil it.

Wait for the sun to shine."

"Rain must ever know it.
Wind must ever blow it.
Think of our fate!

^{*}Literal translation of this poem is by Mrs. N. M. Stevens. Poetical Version by Dr. R. E. Brown, professor at Oberlin College

Folk waste usually is divided into two classes, songs and dance music. The songs of the Bulgardan folk music can be divided into three groups; revolutionary songs, love songs, and home life songs.

The first group is the youngest one. It was developed under the spur of patriotic feelings. The revolutionary movement gathered under the flag the flower of the Eulgarian youth, who in their determination to bring freedom to their country.

gave their lives in remean for it. To such national heroes is dedicated a large part of the folk music. I shall let the contents of some of these songs speak for themselves.

* op I u V

"Vulco, Vulco!

Sergeant Vulco, furl your flag
Fast to its fluttering line,
Hain must never soil it.
Wind sust never spoil it.

"Rain must ever know it. Wind must ever blow it. Think of our fate!

^{*}Literal translation of this poem is by Mrs. M. M. Stevens.

We were once brothers nine.

Eight gave their lives for it;

One ever strives for it.

God is forever for me

And for mine.

Malino Maiden*

Think of me, Malino.

Malino, sigh for me.

Tomorrow I am going

Forth to fight for thee.

Malino, fair Malino,

Whom I never more shall see.

Meet me in the garden

In its flowery splendor dressed;

Pluck a rose, Malino,

One thou hast caressed;

Malino, fair Malino,

Implant it on my breast.

Haiduty * **

The day I spend on roads unknown,

The nights in nooks unseen.

^{*}Literal translations by N. M. Stevens. Poetical Versions by Dr. R. E. Brown, professor at Oberlin College.
**Haidutii is a Turkish word meaning outlaws, robbers.

We were once brothers nine.

Eight gave their lives for it;

One ever strives for it.

God is forever for me

And for mine."

Malino Malden*

Think of me, Malino.

Malino, sigh for me.

Forth to fight for thee.

Malino, fair Malino,

Whom I never more shall see.

Meet me in the garden

In its flowery splendor dressed;

Pluck a rose, Malino,

One thou hast caressed;

Malino, fair Malino,

Malino, fair Malino,

Implant it on my breast.

Haiduty #

The day I spend on roads unknown, The nights in nooks unseen.

^{*}Literal translations by N. M. Stevens. Posticel Versions by Dr. R. E. Brown, professor at Oberlin College.

No sire have I to exact a groan;

No mother to wipe her een.

Hail Pirrin, my mountain Throne,

And Byzantian wine my Queen!

To the foe I give shot for shot.

To the friend the faith that's due.

No brother have I to praise my lot;

No sister my course to rue.

Hail to thee! good sharp sword,

And my flask of Odrian's dew.

God rules the sky. Let him reign.

The czar his earthly sway.

Sweethearts I have none to regain,

And none to mourn my delay.

Hail my fire pouring rifle,

And the maid from Salonika.

Seven Years Comita *

"Seven years a homeless soldier!

Friends of fortune.

Seven years of wandering,

Friends of faith."

^{*}Comita is a Turkish word meaning revolutionist or outlaw. Literal translation by N. M. Stevens. Poetical version by Dr. R. E. Brown.

No sire have I to exact a grosn;
No mother to wipe her sen.
Hail Pirria, my mountain Throne,
And Syzantian wine my Queen!

To the for shot for shot.

To the friend the faith that's due.

No brother have I to praise my lot;

No stater my course to rue.

Hail to thee; good sharp sword,

And my flash of Odrian's dew.

God rules the sky. Let him reign.
The crar his earthly eway.
Eweethearts I have none to regain,
And none to mourn my lelay.
Hail my fire pouring rifle,
And the maid from Salonika.

seven Tears Comits

"Seven years a homeless soldier!
Friends of fortune.
Seven years of wandering,
Friends of faith."

[&]quot;Comits is a Turkish word meaning revolutionist or outlaw. Literal translation by N. M. Stevens. Postical version by Dr. P. Brown.

"Have you not a single tear For your aged mother dear?"

"My mother's Pirrin Mountain,
Friends of fortune;
She kisses me and fondles me.
Friends of faith."

"By your honor and your life Think you never of your wife?"

"My wife's my slender rifle,
Friends of fortune;
I kiss her and caress her,
Friends of faith."

After all, human nature is the same, whether we see it in the American negroes or in the Bulgarian peasants. I would like to compare the last two songs with the negro spiritual song "Steal Away to Jesus". In each of them we distinguish two different moods. The first one is slow, very expressive and ad libitum; the second tempo is lively and energetic as if it predominates the instinct, while emotion predominates in the first part. Such songs with two or three moods, where the passing from one mood into the other is not softened by modulation, are a reflection of meager civilization.

The second group, the love songs, have no less individuality of character. The following poems are some of the most beautiful of love songs:

"Have you not a single tear For your ared mother dear?"

"My mother's Pirrin Mountain,
Friends of fortune;
She kisses me and fondles me.
Friends of faith."

"By your honor and your life" Think you never of your wife?"

"My wife's my slander rifle,
Friends of fortune;

I kiss her and onress her,

After all, human nature is the same, whether we see it in the American negroes or in the Bulgarian peasants. I would like to compare the last two songs with the negro spiritual song "Steal Away to Jesus". In each of them we distinguish two different moods. The first one is slow, very expressive and ad libitum; the second tempo is lively and energetic as if it predominates the instinct, while emotion predominates in the first part. Such songs with two or three moods, where the passing from one mood into the other is not softened by modulation, are a reflection of meager civilization.

The second group, the love songs, have no less individuality of character. The following poems are some of the most besutiful of love songs:

The Pretty Girl *

Oh mother dear,

I'm in a whirl!

Why was I born a

A pretty girl?

To market place

I can not go,

The baker's boy

Annoys me so.

He gives me all

His sugared cakes

And in return

He kisses takes.

Maiden Tall and Slender*

Maiden tall and slender;

A willow from the brake;

Eyes as deep and lustrous

As a mountain lake!

When your cherry lips unfurl,

There's a row of gleaming pearl.

Feather floating on the air,

So your song is light and fair.

Maiden I entreat you,

From my heart's deep pain,

Do not lift your silken veil

And your eyes restrain.

Suffer not my heart to burn.

Close your lashes! lace.

^{*}Literal translations by N. M. Stevens. Poetical versions by Dr. R. E. Brown.

The Pretty Girl *

Oh wother dear, I'm in a whird! Why we's I born A pretty girl?

Annoys me so.

He gives me all

His sugared calles

And in return

He klases takes.

rebnsis and Slander

A willow from the brake;

Eyes as deep and lustrous

As a mountain lake!

When your cherry lips unfurl,

There's a row of gleaming pearl.

Feather floating on the air,

So your song is light and fair.

Halden I entrest you,

From my heart's deep ps

And your eyes restrain.

Suffer not my heart to

Suffer not my heart to

*Literal translations by M. H. Stevens. Postical versions by Dr. R. E. Brown.

Maiden irresistible
Shield your lovely face.

See my aged mother here
Who other child has none.
She will die of sorrow
If she's left alone.
Canst thou see me perish A candle's flickering flame,
Maiden I entreat of you
The love I dare to claim.

The Young Shepherd *

Down from the hills, Mother, A young shepherd, look! A strap is on his shoulder, A blue coat on his crook.

Fair are his flocks, Mother,
Now passing by the gate,
With twice two hundred ewe lambs
And none of them will mate.

Down to the stream they go,
Beside the maiden throng
Who bleach their bridal clothes, Mother,
And sing a bridal song.

Each received a flower from him,
But I a whole bouquet.

Is this a sign he'll marry me?
What, Mother, would you say?

^{*}Literal translations by N. M. Stevens. Poetical versions by Dr. R. E. Brown.

Maiden irresistible Shield your lovely face.

See my aged mother here
Who other ohild has none.
She will die of sorrow
If she's left alone.
Canst thou see me perish A candle's flickering flame,
laiden I entreat of you

a pastasus sunor sur

Down from the hills, Hother, A young shapherd, look! A stran is on his shoulder, A blue cost on his crook.

Fair are his flooks, Mother, Now passing by the gate, Vith twice two hundred awe lambs And none of them will mate.

Down to the stream they go, Beside the melden throng The blesch their bridal elethes, Mether, And sing a bridal song.

> Mach received a flower from him, But I a whole bouquet. Is this a sign he'll marry me? What, Mother, would you say?

The Masher *

"The more I love you, fairest maid,
More cautious should you be.

If I by chance meet you some day
After drinking merrily;
Or even if I'm sober cold
And in a narrow street,
I will not say what I shall do
If there we chance to meet."

"If you should meet me there, young man,
Within or out the house,
You'll learn I'm not your apple,
To snuggle in your blouse.
I'm not your feeble flower,
To tear me leaf to stem,
And flaunt me to your noisy crew,
A laughing stock to them."

A Village Drama *

Mother (of Ganio)

"Do not go, Ganio,

Ganio, do not go.

Cling to your native city;

Show your mother pity,

Ganio, do not go!"

Marie (To her mother)

"Ganio's going to marry!

Ganio's going to wed!

Whom he is to marry,

Ganio has not said."

^{*}Literal translations by N. M. Stevens. Poetical versions by Dr. R. E. Brown.

* geneeu enT

"The more I love you, fairest maid,
More cautious should you be.
If I by chance meet you some day
After drinking merrily;
Or even if I'm sober cold
And in a narrow street,
I will not say what I shall do
If there we chance to meet."

"If you should meet me there, young man,
Within or out the house,
You'll learn I'm not your apple,
To snuggle in your blouse.
I'm not your feeble flower,
To tear me leaf to stem,
And fleunt me to your noisy crew,
A laughing stock to them."

A VIII age Drage *

Nother (of Ganic)

"Do not go, Ganic,

Ganic, do not go.

Cling to your native city;
Show your mother nity,
Ganic, do not go!"

Marie (To ber mother)

"Ganic's going to marry!

Ganic's going to marry!

Whom he is to marry.

Ganic a going to wed!

Ganio (To his mother)

"Mother, I love a neighbor lass.

Mother, I love Marie.

Mother, I love a neighbor lass

And she is the lass for me."

Marie (To her mother)

"Ganio's going to marry!

Ganio's going to wed!

Whom he is to marry

Ganio has not said."

Ganio (To his mother)

"Walking in the garden;

Walking at the gate;

Ever she is in my heart

She is mine by fate."

Marie (To her mother)

"Ganio's going to marry!

Ganio's going to wed!

Whom he is to marry

Ganio has not said."

"Ganio's coat has golden braid,

Worked in filagree.

Ganio will marry, Mother!

Ganio will marry, Mother!

Mother, Ganio will marry me!"

Ganio (To his mother)

"Mother, I love a neighbor lass.
Mother, I love Marie.
Mother, I love a neighbor lass
And she is the lass for me."
Marie (To her mother)

"Ganio's going to marry!

Ganlo's going to wed!
Whom he is to marry
Ganlo has not said.

Ganio (To his mother)

*Walking in the garden;

Walking at the gate;

Ever she is in my heart

She is mine by fate."

Harie (To her mother)

"Ganio's going to menry!

Ganie's going to wed!

Whom he is to marry

Ganio has not said."

"Ganlo's coat has golden braid,
Worked in filagree.
Ganlo will marry, Mother!
Ganlo will marry, Mother!
Mother, danto will marry me!"

The third group, that of the home life songs, is the oldest one. In it are included those about religious beliefs, superstitions, social experiences, home life and such. One can not draw a definite line between these three groups, because in most of the songs are found more than two elements, as the following:

Do Not Weep*

"Do not weep, little girl,
Do not wail.
Dry your bitter tears."

"Why should I not weep,
My friend?
Why should I not wail?

With terror I am filled.

A day ago a message came The Turks my father have killed."

"Why should I not weep,

My friend?
Why should I not wail?

With horror I am filled.

A day ago a message came The Turks my lover have killed."

Radca

Radca goes down to the river, To the Danube calm and bright; Feels a cold and creeping shiver, Ere the sun bursts into sight.

There three dragons came to meet her; Strange and awesome, like a cloud; Fierce the looks with which they greet her, Hissing words they speak aloud.

^{*}Literal translations by N. M. Stevens. Poetical versions by Dr. R. E. Brown.

The third group, that of the home life songe, is the eldest one. In it are included those about religious beliefs, superstitions, social experiences, home life and such. One can not draw a definite line between these three groups, because in most of the songs are found nore than two elements, as the following:

Do Not Weep#

"Do not weep, little girl, Do not wall. Dry your bitter tears."

"Why should I bluede whith the wall I not wall?

With terror I am filled. A day ago a message came -The Torks my father have killed."

> "Why should I not weep, wy friend? Why should I not wail?

With horror I am Filled.
A day ago a message came The Turks my lover have killed."

* BobaR

Rados goes down to the river. To the Danube calm and bright: Feels a cold and creecing shiver. Ere the sum bursts into sight.

There times dragons came to meet her; Strange and dwasome, like a cloud; Fierce the looks with which they greet her. Hissing words they escal aloud.

Milterel translations by N. M. Stevens. Poetical versions by

"You are Radca, very fair; You are Radca, a coquette. But your mother, we declare -Such a witch we've never met."

"By your house last night we wound; There she stood as we went past; Serpents coiled her arm around, One she held within her grasp.

As we watched, to our surprise, Held she one close by the head; With a needle pricked its eyes; To herself she slowly said:

'As this serpent twists around Writhing in the shifting sand, So the swains shall all be found, As they seek my Radca's hand'."

Some of the folk poems since the Bulgarian liberation have different motives, in some respects, yet they do not differ in language and style from the ancient ones.

These poems have been an inspiration to the poets. In the following are described two true experiences from the national life that first were told in simple form. Later they were developed into beautiful poems with a rich and expressive vocabulary.

Czar Samouil#

"Peace, Peace! " - In one voice the military council,
Still stunned by the dreadful message,
This evening decided . . . In traveling mantle
wrapped, leaning on his chair,
Proud head bent, Samouil in
unhappy thoughts was lost.

^{*(}Encyclopedia Britanica) - "Czar Simeon (X) spent the latter part of his life in peaceful constructive work. He divided his

"You are Rades, very fair;
You are Rades, a coquette.
Ent your mother, we declure Such a witch we've never met."

"By your house last night we wound; There she stood as we want nest; Sernents coiled her are around, One she held within her grasp.

As we watched, to our surprise, Held she one close by the head; With a needle pricked its eyes; To herealf she slowly said:

As the seek my Radon's hand.

"The shifting sand, with the shifting sand, with the swains shall all be found, a they seek my Radon's hand."

Some of the folk poems since the Bulgarian liberation have different notives, in some respects, yet they do not differ in lenguage and style from the ancient ones.

These poems have been an inspiration to the poets. In the following are described two true experiences from the national life that first were told in simple form. Later they were developed into beautiful poems with a rich and expressive vocabulary.

LINOHSE TAPD

"Peace, Peace!" - In one voice the military council, Still stunged by the dreadful nessage, This evening decided . . . In traveling mantle wrapped, leaning on his chair, wrapped, leaning on his chair, on head bent, Semonil in unhappy thoughts was lost.

*(Encyclopedia Britanica) - "Cxar Simeon (X) spent the latter part of his life in sescerul constructive work. He divided his

Before his dark sight the boundless field
covered with snow is spread, And flesh over flesh. . . There merciless
humanity a bloody mowing has mowed. . .
Armament laid down, the living, captured,
went into dark bondage. . . .

There a messenger tired and pale
dragged himself into the royal red tent,
Paused, and after a low courtesy
spoke to the confused czar:
"They are coming back, Your Majesty, in the
Belasytza fight, the twelve captured legions."

Startled in his thoughts, shuddered the czar,
Shuddered all the captains.
The messenger continued: "They are
coming back lame and blind.
To each hundred men one alone is left
one-eyed to lead them."

Words to the horrible words in answer to the czar's heart called back:

"Come out! Meet them! - Or your courage is frozen in your timid soul?"...

He rose up, ascended the near hill; the captains followed him.

In the field covered with snow, there as far as the eye can reach,
From the deaf camp to the foggy woods winds down a black chain Sways, drags slowly hither, and a wail to heaven reaches.

The powerful czar, pale as a hellchrysm, toward the dark southern boundary Gazed, with menace raised his arm and something unheard whispered. --

great kingdom into regions (Vilaets) which were governed by his noble men (bolliars). After his death the rulers of Ochrida Vilaet spread their power and importance. Its ruler - Czar Samauil, (976-1014) conquered the greater part of the Balkan Peninsula and ruled from the Danube River to Morea. After a series of campaigns this great warrior was defeated at Belasitza by the Greek emperor, Basil II, surnamed Bulgaroktonos. He put out the eyes of the twelve Bulgarian legions (15,000 prisoners) taken in the great fight and sent them into the camp of his adversary. The Bulgarian czar was so overpowered by the spectacle that he died of grief."

Before his dark sight the boundless field covered with snow is spread, - And flesh over fiesh. . . There merciless humanity a bloody wowing has mowed. . . Armanent laid down, the living, captured, went into derk bondage. . .

There a messenger tired and pale dragged himself into the royal red tent, Jaused, and after a low courteay spoke to the conjuged orar: "They are coming back, Your Majesty, in the Belssytus fight, the twelve captured legions."

Startled in his thoughts, sinddered the con. Singdered all the ospieins.
The messenger continued: "They are coming back lame and blind.
To each hundred men one alone is left one-eyed to lead them."

Words to the horrible words in enswer to the crarks heart called back:
"Come out! Heet them! - Or your courage is frozen in your timed soul?"...
He rose up, ascended the near hill; the captains followed bim.

In the field covered with snow, there as far as the eye can reach,
From the deaf camp to the foggy woods
winds down a black chain
Sweys, drags slowly hither,
and a wail to heaven reaches.

The powerful dear, pale as a hellohryes, toward the dark southern boundary Cazed, with mengoe ruleed his arm and something unheard whispered. --

great kingdom into regions (Vilnets) which were governed by his noble men (bolliers). After his death the rulers of Cohrida Vilnet spread their power and inportance. Its ruler - Casr Samenil. (976-1014) conquered the greater part of the Balkan Peninsula and ruled from the Danube River to Morea. After a series of causalyns this great warrior was defected at Balasit- as by the Greet amperor. Basil II, surnamed Bulgaroktonos. He out out the eyes of the twelve Bulgarian legions (15,000 prisoners) taken in the great fight and sent them into the came of his adversary. The Bulgarian case was so overcowered by the spectable that he died of grief."

But at once he swung, swayed a side, And on the ground supine he stretched. . . .

Hastened all captains at once -but the czar dead already was lying;
On his cold lips like a red string
warm blood was lightly streaming . . .
And dreadfully the soldiers' cry in the distance
Like a song over grave was echoing. . . .

Haramii *

Night overshadowed the dark earth. Three haramii, three wounded Comrades, staggering, tottering Walked down on the mountainous path.

At dawn a hundred in the fight And only the three survived. One next to the other they walked Down the steep mountainous path.

Bandaged are their wounds, Yet from under their ragged clothes Streams of blood are dripping, Winding on the mountainous path.

Neither a sigh, not a word is heard; Only the autumn foliage Crackles as they walk Down the narrow mountainous path.

Stumbling, helpless fell one of them; In dizziness the other two, Not stopping for their friend, continued Down the steep mountainous path.

Arm stretched, the other one, Murmered something indistinct, Swayed and fell on his face. . . . His body barred the mountainous path.

*The last two poems by Pencho Slavaycoff.
Literal translations by N. M. Stevens.
Haramia (plural - haramii) is a Turkish word meaning "a person with a guilty conscience, who has reason to hide himself"...
The Turks called the Bulgarian Revolutionists "haramii", "comiti", and other names.

But at once he swung, swoyed a alde, And on the grenud sucine he stretched. . .

Hestened all captains at once -but the case dead already was lying;
On his cold lips like a red atring
werm blood was lightly etreaming . . .
And dreadfully the suldiers' ory in the distance
like a song over grave was echoing. . .

* lineval

Might overshadowed the dark earth. Three harenit, three wanded Comrades, staggering, tottering Valked down on the nountainous path.

At dawn a handred in the fight And only the three survives.
One mext to the other they relied nown the steep continuous path.

Esnanged are their wounds, Yet from under their rogged clothes Streams of blood are dripping, Winding on the mountainous path.

Heither a sigh, not a word is heard; Only the sytuan follage Ornokles as they welk Down the narrow mountainous path.

Stumbling, delpless fell one of them; In distinces the other two, Not stopping for Vietr Irlend, continued Down the steep magnitudes onth.

Arm stratehed, the other one, Mormered something indistinct, Swared and fell on his face. His body parred the mountainous path.

"The part too coens by Fences Slavayooff.

Literal translations by H. H. Stevens.

Hareniz (glural - Laramil) is a Turilsh word meaning "a person with a guilty conscience, who has reason to hide himself".

The Turks called the Bulgarian Revolutionists "haramil", "com-

Detained, the last one With a pale smile looked at his friend And sank down . . . body over body On the narrow mountainous path.

Death overshadowed the souls of the heroes . . . Approached the wolves greedy, Ravenous, spying in the dark On the steep mountainous path.

Singing, some professors of vocal music say, is an intensified speaking. It means that the words of a song are of great importance. In the folk music, if there is no poem, there is no song. The poem tells the story and the music adds esthetic beauty; the melody is dictated by the poem.

"Every lyric has its melody, since both of them have been created together. In order to feel the real charm of the folk song, to see its poetic spur and dynamic power, we must hear its melody. The content of the lyric has its full sense when it moves in its rich, melodic line."*

The subject of the folk poetry is man from his birth with all his interests until his death; the advent of a new born babe, a betrothal, a wedding, every day occupations, customs, religious rites, festivals, hatred, love, and all human manifestations. Folk poetry contains important records of the spiritual and social development of a nation. In the case of Bulgaria, bondage under the Turks created in the folk music

^{*}Translation from Bulgarian language, from the "Bulgarian and Macedonian Folk Songs" by Joseph Cheshmedjieff, p.p.5,6.

Detained, the last one
"I'll a pale smile looked at his Triend
and sank down body over body
On the narrow mountainous path.

Death oversingdowed the souls of the heroes . . . Approached the wolves greedy, Ravenous, soying in the dark On the steep mountainous path.

Singing, some professors of vocal music say, is an intensified speaking. It means that the words of a song are of great importance. In the folk music, if there is no poem, there is no song. The poem tells the story and the music adds esthetic beauty; the melody is dictated by the poem.

"Every lyric has its melody, since both of them have been created together. In order to feel the real charm of the folk sang, to see its postic sour and dynamic power, we must hear its melody. The content of the lyric has its full sense when it moves in its rich, melodic line."

The subject of the folk poetry is assired his birth with all his interests until his death: the advent of a new born babe, a betrothal, a wedding, every day occupations, oustons, religious rites, festivals, hatred, love, and all human manifestations. Folk poetry contains important records of the spiritual and social development of a mation. In the case of bulgaria, bondage under the Turks created in the folk music

[&]quot;Translation from Bulgarian language, from the "Bulgarian and Macedonian Folk Songs" by Joseph Cheshmedjieff, p.p.5.6.

specific characteristics marking it as its own.

In translating these poems one can not bring out the beauty of their language, because the idioms and the different dialects have no corresponding expressions in English.

Once Dr. Daniel Marsh* said, "Prose has feet to walk, but poetry has wings to fly." The wings of poetry are made of figures of speech through which one can express ideas in comparatively few words. The Bulgarian poetry is also rich in such figures and they deserve to be discussed.

One of the most common figures is the comparison, such as: cherries are ripening on your lips; pearly teeth are gleaming; eyes of a deer; eyes like the blue lake; maiden tall and slender like a willow tree.

A short poem is often made longer by repeating each line. In such manner is achieved emphasis which probably can not be attained through a simple melody. Such repetitions are similar to the parallelism or the antiphonal singing in the old Jewish synagogue. Often in summer time one can hear singing from two sides of the field. One group sings a verse and before the last word is finished, a second group responds with the same verse.

An exceptional and characteristic beauty is found in phrases where two or three parts of speech are derived from the same root, so that the whole sentence has the same sound. For

^{*}Dr. Daniel Marsh, the President of Boston University, quoted from a speech at Christmas time, 1934; Trinity Church, Boston.

specific chrracteristics marking it as its own.

In translating these poems one can not bring out the beauty of their language, because the idioms and the different dislects have no corresponding expressions in English.

Once Dr. Daniel Harsh, "Frome has feet to walk, but poetry has wings to fly." The wings of soutry are made of figures of apecch through which one can express ideas in comparatively few words. The Bulgarian poetry is also rich in such figures and they deserve to be discussed.

One of the most common figures is the comparison, such as: cherries are ripening on your lips; parely teeth are glass-ing; eyes of a deer; eyes like the blue lake; maiden tell and slender like a willow tree.

A short noom is often made longer or repeating each
line. In such manner is somieved emphasis which probably can
not be attained through a simple melody. Such repetitions are
similar to the parallelism or the antiphonal simple; in the old
fewish synapogue. Often in summer time one can hear singing
from two sides of the field. One group sings a verse and before the last word is finished, a second group responds with

An exceptional and characteristic beauty is found in plumases where two or times parts of appear are derived from the same root, so that the whole centence has the same sound. For

[&]quot;Or. Deniel Hersh, the President of Boston University, ouoted from a speech at Christmas time, 1954; Trinity Church, Easton.

instance: pocha e poca pocusa (rosna e rossa rossila) - meaning - early dew has drizzled; or - pahO e Paska pahusa (rano e Radca ranile) - meaning -- Radca got up early. Or as the poem "Haiduty" on page 16 begins: Den denuvam - meaning -- the day I spend; figures like "fight I fight" and "life I live".

A typical form of poem is the rondo in which the rondo motive comes two, three, or four times in the verse. The motive usually is a word like "mother", "sweetheart", "comrades", -- a direct address to whom the whole poem is spoken.

In sound the Bulgarian language, although Slavic, is far from the softly and melodiously flowing Russian language. It has more of the open Italian vowels, which make it beautiful in a different way.

There is little to be said about the lyric of the second class of the folk music, namely the dances. Almost every dance has a lyric and its subject, undoubtedly, is jolly and gay. In dance music the most interesting and important side is the rhythm. That will be discussed in the following chapter.

instance: pocks e poce poure (rosne e roses roseile) - meaningearly dev has inizaled; or - past o Payka pakus (rano e Radce
ranile) - meaning -- Rados got up early. Or as the poem "Haiduty" on page 16 begins: Den denuvem - meaning -- the day I
spend; figures like "fight I fight" and "life I live".

A typical form of poem is the rondo in which the rondo motive comes two, three, or four times in the verse. The motive usually is a word like "mother", "sweetheart", "commades", -- a direct address to whom the whole poem is applien.

In sound the Eulgarian language, although Slavic, is far from the softly and melodiously flowing Aussian language. It has more of the open Italian vowels, which take it beautiful in a different vay.

class of the folk weste, mamely the dancer. Almost every dance has a lyric and its subject, undoubtedly, is jolly and gay. In dance weste the nost interesting and important side is the virtim. That all be discussed in the following chapter.

CHAPTER III

RHYTHM

that the dance is not only a reflection of spiritual excitement, but also a way of freeing the spirit from the wild eruption of passion by exhausting the physical over-energy. The transformation of sounding rhythm into bodily motions, is the eternal tendency of the spirit to reveal itself in concrete and symbolic forms. The powerful feeling of rhythm has created all kinds of dance systems, which often are wild rather than graceful. The dance leapings and all free rhythms leading to unexpected caprices are possible only in a moment of exitability and exaltation. They are natural for a tribe with strong muscles and unbridled fancy of which the Bulgarian peasants are true representatives.

The lack of musical knowledge among the country singers was the most valuable element in keeping the folk tunes unspoiled by modern sophistication. Being for a long time closed within themselves and unaware of the achievements of western music, the Bulgarian people preserved in their music many individual and original metric forms. Whether these forms are purely Slavic, or Asiatic; whether they are accepted from the

CHAPPIEH III

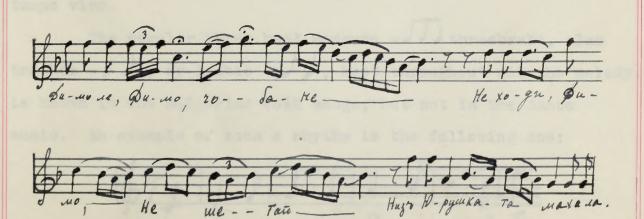
H H Y TH M

Evidently there is a great deal of truth in the saying that the dance is not only a reflection of spiritual excitement, but also a way of freeing the spirit from the wild eruption of passion by exhausting the physical over-energy. The transformation of sounding rhythm into bodily motions, is the eternal tendency of the spirit to reveal itself in concrete and symbolic forms. The powerful feeling of rhythm has created all kinds of dance systems, which often are wild rather than graceful. The tices are possible only in a moment of exitability and exaltation. They are natural for a tribe with strong muscles and unbridled fancy of which the Bulgarian peasants are true representatives.

The lack of musical knowledge among the country singers was the most valuable element in keeping the folk tunes unspoiled by modern sobhistication. Being for a long time closed within themselves and unaware of the schievements of western music, the Bulgarian people preserved in their music many individual and original metric forms. Whether these forms are purely slavic, or Asiatic; whether they are accepted from the

old Thracians, or have been influenced by the old Greek and Turkish music are problems for future research. However, in Encyclopedia Britanica, on authority of Sokalsky, is said that the rhythm of the Russian folk songs is often characterized by extreme irregularity. The phrases are of irregular length and frequently in 7/4 or 5/4 time. The dance songs have more regular rhythm, especially those of gypsy origin where the dancers mark the time with their feet. On the other hand, while the music of the Greeks and the Turks has only a few irregular forms, which move comparatively in more moderate tempo, the Bulgarian folk music has over fifteen different combinations of irregular rhythms.

The dividing of a phrase into measures is accepted for convenience. This dividing, based upon the periodical repetitions of soft and strong beats, is not always ideal. Therefore we should agree that rhythm is more within a phrase than within a measure. Some of the Bulgarian melodies are not submissive to limitations and the musicians who wrote them did not attempt to do so. Such is the following one:



old Thracians, or have been influenced by the old Greek and Turkish music are problems for Tuture research. However, in Encyclopedia Enitanics, or sutherity of Schelsky, is said that the rhythm of the Hussian tolk songs is often characterised by extreme irregularity. The phrases are of irregular length and frequently in 7/4 or 5/4 time. The dance songs have more regular rhythm, especially those of gyosy origin where the dancers mark the time with their feet. On the other hand, while the forms, which move comparatively in more moderate tempo, the Sulgarian folk music has over fifteen different combinations of irregular rhythms.

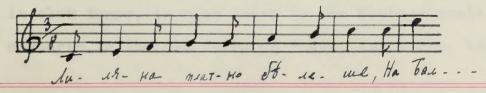
The dividing of a phrase into measures is accepted for convenience. This dividing, based upon the periodical repetitions of soft and atrong beats, is not always ideal. Therefore we should agree that rhythm is more within a phrase than within a measure. Some of the Eulgarian melodies are not subplasive to limitations and the musicians who wrote them did not attempt to do so. Such is the following one:



The many fermatos and sudden accelerandos in this song demand freedom in order to be expressed in true fashion. An explanation for such a song is found in Grove's dictionary where it says, "Most authorities agree that the rhythm of the Byzantine music was free, that is - it was not divided into bars or measures of fixed length. Their versicles do not, as a rule, contain a fixed number of syllables as the hymns were not composed in metre, but nearly always in rhythmical prose." This makes us think that such songs were composed under the influence of the old Eastern church music.

From the <u>regular rhythms</u>, such as those known in the Western music of two or three beats in a measure, or the compound of them, only the two beat measure is widely used. The average tempo in which it moves () is from 132 to 153 according to Melzel's Metronome. The rhythm in such measures is found as follows: - spondee; - dactil; - anapest; or - ; or - syncopating rhythm; or - . In instrumental music, as it is in the folk instrument gudoolca (ANN), the quarter notes are subdivided into triplets and are played in tempo vivo.

The regular three beat measure — threebrahi, also trochee — , or Iambic — , kept throughout all the melody, is known in the Bulgarian folk songs, but not in the dance music. An example of such a rhythm is the following one:



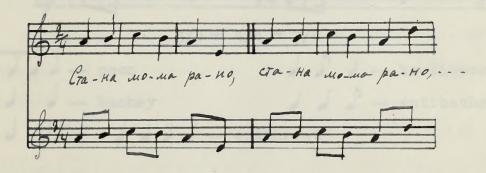
The meny fermatos and sudden accelerandos in this song demand freedom in order to be expressed in true fashion. An explanation for such a song is found in Grove's dictionary where it says, "Nost suthorities agree that the rhythm of the Byzantine music was free, that is - it was not divided into bers or measures of fixed length. Their versicles do not, as a rule, contain a fixed number of syllables as the hymns were not composed in metre, but nearly always in rhythmical prose." This makes us think that such songe were composed under the influence of the old Eastern clurch music.

The regular three beat measure - I timesbraht, also troches - I, or lembic - I, kept throughout all the melody is known in the Bulgarian folk songs, but not in the dance music. An example of such a rhythm is the following one:



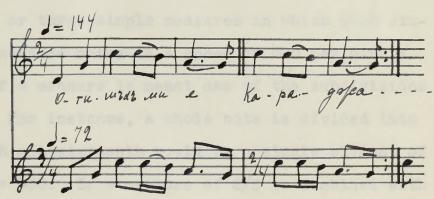
The Bulgarian authorities are inclined to believe that this song and others with such rhythm are compositions of individuals with musical intelligence, and that later they became popular to the extent of folk songs.

The compound three beat measure (Ionian rhythm) is formed by grouping three two beat measures:



In the same way we find a combination of a three and a two beat measure:

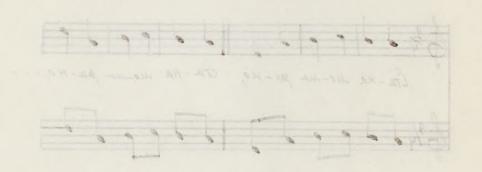
The beginning of a song found among the mountaineers in Rodoppi Mt.



Combinations are found also of 2/4 plus 3/4, or the opposite - 3/4 plus 2/4, and such being in one measure give an irregular rhythm of 5/4, which in slow tempo is known to Western classic music. The measure of 7/4, which is the sum of 3/4 plus 4/4, in slow tempo, is also known to the Western music. The above measures in the old forms of "peon, kreticoos, backey,

The Bulgarian authorities are inclined to believe that this song and others with such rhythm are compositions of individuals with musical intelligence, and that later they became popular to the extent of folk songs.

The compound three best measure (Ionian rhythm) is formed by grouping three two best measures:



In the same way we find a combination of a three and a

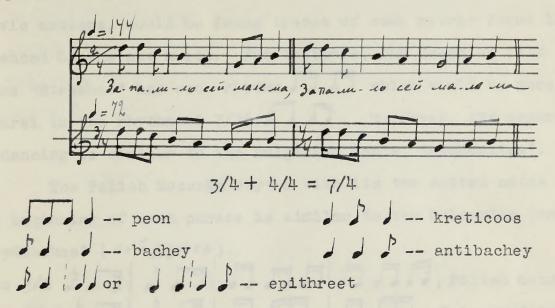
: stream tood owt

The beginning of a song found among the mountaineers in Rodoppi Mt.



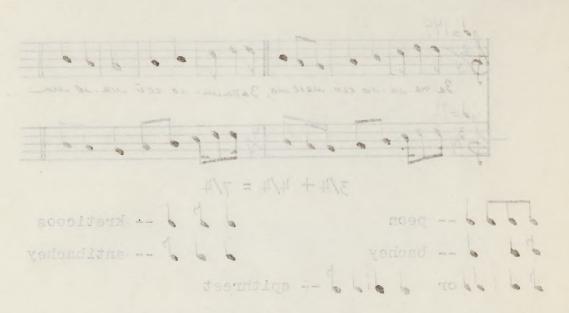
Combinations are found also of 2/4 plus 3/4, or the opposite - 3/4 plus 2/4, and such being in one measure give an irregular phythm of 5/4, which is slow tempo is known to Western classic music. The measure of 7/4, which is the sum of 5/4 plus 4/4, in slow tempo, is also known to the Western music.

antibachey, and epithreet have nothing to do with the Western compound rhythms.



Most interesting for the Bulgarians and strangers is the group of <u>irregular rhythms</u>. Analyzing them, it looks as if they are combined of two or three simple measures in which each simgle element of the measure moves in a speed of 400 per minute. By single element of a measure is meant one of the subdivisions of the whole note. For instance, a whole note is divided into sixteens, from which one-sixteenth would be a single element of a measure; so 1/16 = 400. If a measure of 2/8 is combined with a measure of 3/8 it would form the measure of 5/8. Directing such rhythm, it should be counted on two, and the relation between the two beats is mathematically calculated in proportion 2:3. Such prolonged measure parts are found in the Aristoxen's theory of music. There is reason also to believe that such rhythms have come from India, because the Bulgarian most typical rhythm of seven elements — I or I is found in the Orient in

antibachey, and spithreet have nothing to do with the Western compound rhythms.



Host interesting for the Eulgarians and atrangers is the group of irregular mivitims. Analyzing them, it looks as if they are combined of two or three simple sequers in which each simple element of the measure moves in a speed of 400 per minute. By single element of a measure is meant one of the subdivisions of the whole note. For instance, a whole note is divided into sixteens, from which one-sixteenth would be a single element of a measure; so 1/16 = 400. If a measure of 2/8 is combined with a measure of 3/8 it would form the measure of 5/8. Directing a measure of 5/8 it would form the measure of 5/8. Directing such rhythms it should be counted on two, and the relation between the two beats is mathematically calculated in proportion theory of music. There is reason also to believe that such rhythms have come from India, because the Bulgarian cost typical rhythm of seven elements — or or or is found in the Orient in

more moderate tempo called "Dever Hindi". The Bulgarian authorities are also convinced that, in the villages of the western Slavic nations, could be found traces of such metric forms influenced by the new music. For instance, the Czechian folk dance "Strashac" has such rhythm I I which would be more natural in the rhythm of 7/16 II. Moreover, its manner of dancing is similar to the Bulgarian dance, "Ruchenitza".

The Polish Mozurka rhythm with its two dotted notes in the beginning of each phrase is similar to the Bulgarian dance "Paydooshca" ($\pi_{\#}\tilde{u}_{\#}\mathcal{A}_{\#}\mathcal{A}_{\#}\mathcal{A}_{\#}$).

The measure of 5/16 () in the variations of ; ; .; is the rhythm of the above compared Bulgarian dance. Professor Christo Pancheff*, in one of his lectures on musical forms, said, "For explanation of every musical form go to Mother Nature". The word "paydooshca" is derived from the Slavic word (paydam), which means to limp. The dance itself reminds one of dancing bowlegged men. Another natural explanation for the prolonged beat in a measure is this, that the most characteristic thing in the folk dancing is jumping, and the swing of jumping takes a little longer time than the regular step. In more moderate tempo this rhythm in the Turkish music is called "Oosool Turk Aksak" (aksak means lame). This rhythm

^{*}Mr. C. Pancheff is a professor at the Academy of Music, Sofia, Bulgaria.

dance "Streamer" has each rhythm . . which would be more natural in the rhythm of 7/16 . . Moreover, its manner

Folksh modurates: adaoosto Bul. paydoostos.

The measure of 5/16 (I I) in the verietions of I.: neiraping bersomes avods sit to mittuin of at :. . .

Bul aria.

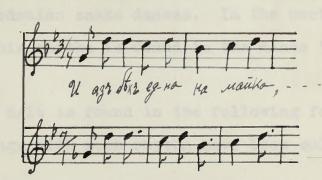
is also common among the songs associated with religious rites.

The 7/16 () measure with a longer third beat is the rhythm of another popular folk dance called "Ruchenitza", and also of many other snake dances. In the book "The Bulgarian Hero Songs" are found many folk dances. Some of them are treated incorrectly as in the following:

incorrect:

Rhythm of "Ruchenitza"

correct:



Mr. C. Kuhacheff** and Mr. L. Cuba***, laboring upon the Bulgarian folk songs have misinterpreted them in the same way.

Others, not Slavic composers, tried to explain these irregularities with syncopations. They would not have been misled had they known the steps and the spirit of the Bulgarian folk dances.

Ruchenitza is a very popular and picturesque dance performed by two people. It is customary to celebrate St. Lazarus

Day two weeks before Easter. For this occasion gypsies, dressed in colorful costumes, visit the homes and dance ruchenitza for the hosts. On Palm Sunday the peasant girls, also dressed in their most beautiful clothes, sing and dance in similar fashion.

***Mr. L. Cuba is a prominent Czech composer.

^{*}The Bulgarian Hero Songs", by G. Marincovich, a Serbian composer.
**Mr. C. Kuhachoff is another Serbian composer.

is the rhytim of another popular folk dance called "Ruchenitza".

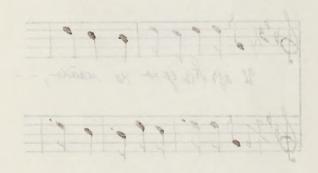
the rhytim of another popular folk dance called "Ruchenitza".

and also of many other snake dances. In the book "The Bulgartian Hero Songa" are found many folk dances. Some of them are treated incorrectly as in the following:

incorrect:

Hastine of "Ruchenitza"

correct;



Sulgarian folk songs have misinterpreted them in the same way.

Others, not Blayic composers, tried to explain these irregularities with symmopations. They would not have been misled had
they known the steps and the spirit of the Bulgarian folk dances
fluchenites is a very popular and oicturesque dance performed by two people. It is customary to celebrate St. Lagarus
formed by two people. It is customary to celebrate St. Lagarus
lay two weeks before Easter. For this occasion gypsies, dressed
in colorful costumes, visit the homes and dance ruchemites for

^{**} The Bulgarian Hero Songs", by G. Harincovich, a Serbian composer. ** Ir. C. Kubschoff is another Serbian composer.

The latter perform with more dignity, because they follow the traditions of their parents. The Turks call the rhythm of this dance "Mandra OOsooloo, Bulgaristan OOsooloo", meaning the measure of the Bulgarian shepherds.

Another pattern of this measure is when the longer beat is at the beginning of the measure - . This is in common use for the Macedonion snake dances. In the northwestern part of Bulgaria this rhythm is found in the dance "man's ruchenitza".

The measure of 8/16 is found in the following form:

| The measure of 8/16 is found in the following form:
| The measure of 8/16 is found in the following form:
| The measure of 8/16 is found in the following form:
| The measure of 8/16 is found in the following form:
| The measure of 8/16 is found in the following form:
| The measure of 8/16 is found in the following form:
| The measure of 8/16 is found in the following form:
| The measure of 8/16 is found in the following form:
| The measure of 8/16 is found in the following form:
| The measure of 8/16 is found in the following form:
| The measure of 8/16 is found in the following form:
| The measure of 8/16 is found in the following form:
| The measure of 8/16 is found in the following form:
| The measure of 8/16 is found in the following form:
| The measure of 8/16 is found in the following form:
| The measure of 8/16 is found in the following form:
| The measure of 8/16 is found in the following form:
| The measure of 8/16 is found in the following form:
| The measure of 8/16 is found in the following found i



The measure of 9/16 - J. J. is divided on four beats, with a longer fourth beat. This rhythm is as popular as the one of 7/16.



The same rhythm in slower tempo is found in some Turkish lyric songs, called "peshrephy". It is also the rhythm of the Turkish popular dance "kiochek" - abdomen dance. Other variations of this metre are: The last one

The latter perform with more dignity, because they follow the treditions of their perents. The Turks call the rhythm of this dance "Handra OCsooloo", meaning the measure of the Enlgarian shepherds.

The measure of S/16 is found in the following form:

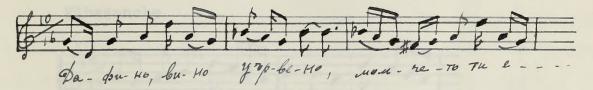




The same rhythm in slower tempo is found in some Turkish lyric songs, called "peshrephy". It is also the rhythm of the Turkish popular dance "kiochek" - shdomen dance. Other variations of this metre are:

is rarely used.

The measure of 10/16 - , is the foundation of the Macedonian chain dance most popular in the district of Veles City. The following song is an example of this rare rhythm:

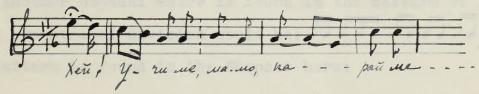


In the Turkish music this rhythm is called "oosool adjem nasi-resi".

The measure of 11/16 - The state of 11/16 is found in a dance popular among the peasants around Sofia:



Another form is - This measure comprises 7/16 plus 4/16. Example:



The measure of 12/16 is composed of 7/16 plus 5/16.

Only two such dance melodies have been found in the Bulgarian music, but many in that of the Macedonians. The rhythm of the Arnauts' chain dance is:

te rerely used.



In the Turkish music this phythm is called "oosool adjem nasi-

The measure of 11/16 - 7777 is found in a



Another form is - . . This measure comprises



The measure of 12/16 is composed of 7/16 plus 5/16.
Only two such dance melodies have been found in the Bulgarian music, but many in that of the Macedonians. The rhythm of the Armants' chain dance is:

Arnauts' Horo



The Macedonian dance in rhythm is:

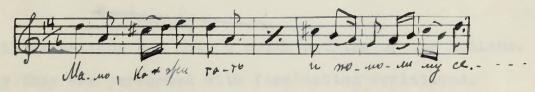
Elbasanche



The metre of 13/16 is strange and few songs are found in it:



Such measures have three beats - ... The whole measure could be deducted to the more common rhythm of 7/8 - ; but as it is, it is strange to the Bulgarian irregular metres.



Still more interesting is the metre of 19/16, which naturally could be subdivided into 7/16 plus 3/16 plus 2/8 plus 5/16:

onoH latmounts! Homo





The metre of 13/16 is stronge and few songs are found





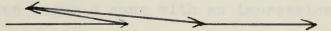
Still more interesting is the metre of 19/16, which neturally could be subdivided into 7/16 plus 3/16 plus 2/8 plus 5/16.



Each measure of the last illustrations can be subdivided into three simple measures, so each compound measure could represent a phrase. Each simple measure accompanies a step and the three steps together make a simple dance figure. The three compound measures (each related to a simple figure) make the whole musical phrase, which corresponds to the whole figure of the dance.

In constructing a musical phrase it is accepted that the average number of measures are four; though it is the composer's privilege to prolong or abbreviate the phrase. It is noticeable that in the Bulgarian folk dances each phrase has three measures, each dance figure has three motions.

Illustrations, and again This shows that the chain of dancers moves forward in spite of periodically going backwards. Also there are dances with four measures in a phrase, which could be illustrated thus:



These illustrations are only a rough outline of the motions. Usually they are performed with fascinating variations.

A similar phrase of three measures is found, too, in some songs, an example of which is the following one* with three

[&]quot;The translation of this song is on page 19, "The Pretty Girl".



Each measure of the last illustrations can be subdivided into three simple measures, so each compound measure could
represent a pinese. Each simple measure accompanies a step and
the three steps together make a simple dance figure. The three
compound measures (each related to a simple figure) make the
whole musical phrase, which corresponds to the whole figure of
the dance.

In constructing a musical phrase it is accepted that the average number of measures are four; though it is the composer's privilege to prolong or abbreviate the parase. It is noticeable that in the Bulgarian folk dances each phrase has three measures each dance figure has three motions.

periodically going backwards. Also there are dances with four

measures in a purase, which could be illustrated thus;

These illustrations are oply a rough outline of the motions. Usually they are performed with fascinating variations.

A similar phrase of three measures is found, too, in some songs, an example of which is the following one with three

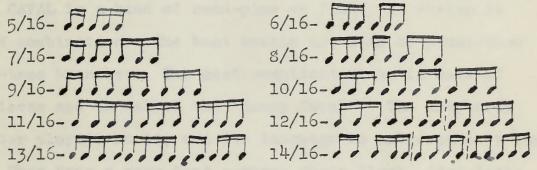
"The translation of this song is on page 19, "The Pretty Cirl".

uneven measures:



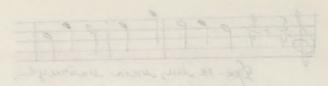
Among the thousands of songs lately collected are still more interesting combinations of peculiarities, such as the following measures: 7/16 4/16 7/16; 7/16 5/16 9/16; 9/16 9/16 5/16 5/16 5/16 9/16, and others.

In these discussed dance metric forms is noticed one absolute law, namely, when a measure has an odd number of single elements there is only one group of three notes, and when the measure has an even number of single elements, there are always two groups of three notes.



A song beginning with the last beat of a measure is strange for the Bulgarian folk music, although in glissando musicians often begin a song with an impression of a weak beat.

The majority of the dances and the songs finish on a strong beat. Very few are those that finish on the last beat.



Among the thousands of songs lately collected are still more interesting combinations of peculiarities, such as the following measures: 7/16 4/16 7/16; 7/16 5/16 9/16; 9/16 9/16 5/16 9/16 sud others.

In these discussed dance metric forms is noticed one absolute law, namely, when a mecenire has an odd number of single elements there is only one group of three notes, and when the measure has an even number of single elements, there are always two groups of three notes.

13/16-1717 | 12/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16-1717 | 13/16

A song beginning with the last best of a measure is strange for the Bulgarian Tolk music, sithough in glissanlo musicians often begin a song with an impression of a weak best.

strong best. Very few are those that finish on the last best.

CHAPTER IV

INSTRUMENTS, INTERVALS, HARMONY.

In the preservation of the Bulgarian folk music the instruments have been as important a medium as the voice. Since in the following study they will be mentioned, I find it necessary to introduce them in the beginning of this chapter.

Typical Bulgarian instruments are the following: caval, goosla, gudoolka, tambura and gayda.

CAVAL is a kind of reed-pipe or flute; it varies in size and combination. The best cavals are made of prune-tree and ash-tree branches. The most complicated one is made of three pieces and is called the "Honey Caval". The shepherds are master players on it, and its language is understood by the sheep. They have a song that corners their flock, that leads them under the shade, to the stream, to the green pasture, or home.

GOOSLA has the form of a mandolin with three single cords on which the tone is produced with a fiddlestick formed like a bow; the neck has no marked tone divisions. In the streets of Sofia one can see many blind and crippled beggars sitting on the corners, playing the goosla and singing old folk songs.

CHAPTER IV

INSTRUMENTS, INTERVALS, HARMONY.

In the preservation of the Sulgarian folk music the instruments have been as important a medium as the voice. Since in the following study they will be mentioned, I find it necesary to introduce them in the beginning of this chapter.

Typical Bulgarian instruments are the following: caval, posla, gudoolks, tambura and gayda.

CAVAL is a kind of reed-pipe or flute; it varies in size and combination. The best cavals are made of prune-tree and ash-tree branches. The most complicated one is made of three pieces and is called the "Honey Caval". The shepherds are master players on it, and its language is understood by the sheep. They have a song that corners their flock, that leads then under the shade, to the stream, to the green pasture, or bone.

GOOSLA has the form of a mandolin with three single cords on which the tone is produced with a fiddlestick formed like a bow; the neck has no marked tone divisions. In the streets of Sofia one can see many blind and crippled beggars sitting on the corners, playing the goosla and singing old folk songs.

GUDOOLCA is an instrument very similar to the goosla; the number of cords varies from three to nine.

TAMBURA has a body similar to the mandolin. Its size is from eight to eighteen inches long; its neck is twice as long as its body on which the tone divisions are marked. The cords are three or more double ones on which the tone is produced with a heart-like flat bone.

GAYDA or a bag-pipe is similar to the Scotch bag-pipe. It is made of a goat skin, the woolly side in; in the neck of the skin is placed a pipe on which is played the melody; in the left front foot is attached a pipe for blowing the air in; in the right foot is attached a pipe which plays only one tone as an accompaniment to the melody. Gayda is the usual instrument for the village dances, festivals and weddings.

The gypsy musicians are popular in villages as well as in cities. It should be emphasized, though, that they never play the peasant instruments, nor do the peasants play the gypsy instruments. When these nomads came to Bulgaria they brought the Turkish clarinet, zoorla, tambourine, drum and the European violin.

The structure of the folk music could be studied from three sides: metre and rhythm, which represents the inner architecttonic structure of a song, and which was the subject matter of the previous chapter; the melody structure, which represents the fullness and the expression of what one wants to say through

GUDOOLCA is an instrument very similar to the goodla the number of cords varies from three to nine.

TANEURA has a body similar to the mendolin. Its size is from eight to eighteen inches long; its neck is twice as long as its body on which the tone divisions are marked. The cords are three or more double ones on which the tone is produced with a heart-like flat bone.

GAYDA or s bag-pipe is similar to the Scotch bag-pipe. It is made of a goet skin, the woolly side in; in the neck of the skin is placed a pipe on which is played the melody; in the left front foot is attached a pipe for blowing the sir in; in the right foot is attached a pipe for blowing the sir in; in an accompaniment to the melody. Gayda is the usual instrument for the village dances, festivals and weddings.

The gypsy musicians are popular in villages as well as in cities. It should be emphasized, though, that they never play the peasant instruments, nor do the peasants play the gyper the truments. When these nomads came to Bulgaria they brought the Turkish clarinet, zoorla, tambourine, drum and the European violto.

The structure of the folk music could be studied from three sides; metre and rhythm, which represents the inner architectionic structure of a song, and which was the subject matter of the previous chapter; the melody structure, which represents the fullness and the expression of what one wants to say through

the melody, and which together with the first point gives the finished form of a song; and harmony, the highest structure of a composition, which is a reflection of culture. In the past the Bulgarians could not claim any higher culture, and consequently, any musical harmony. The nucleus of polyphony in the form of one tone accompanying the melody should not be considered as a beginning of a harmony.

In the Bulgarian folk music, as in every old music, the rich variety of interval construction in the melodies makes up for the lack of harmony and polyphony.

One of the noticeable influences of the oriental music upon the Bulgarian music is the division of the octave into tetrachords. The upper one with a second of a tone and a half between two small seconds is an example. Such intervals are found in the Greek Orthodox Church music.

The five tone scale, known as a foundation of the oldest music, is also common in the Bulgarian music. This scale, with its natural tetrachord and harmonic organization, is found in melodies that nature itself has suggested.

Half flatted tones can be noticed in many songs. They should be explained with the different whole tone ratio in the natural tone system, rather than with the \frac{1}{4} tone systems. Such \frac{1}{4} intervals can be heard in some instrumental music, for instance in caval playing. The pure intervals of octave, fourth, and fifth appear with a mathenatical exactness. The authorities on Bulgarian folk music believe that their melodies follow

the melody, and which together with the first point gives the finished form of a song; and harmony, the highest atructure of a composition, which is a reflection of culture. In the pest the Bulgarians could not claim any higher culture, and consequently, any musical harmony. The miclaus of polyphony in the form of one tone accompanying the melody should not be considered as a beginning of a harmony.

In the Bulgarian folk music, as in every old music, the rich variety of interval construction in the melodies askes up for the lack of harmony and colygicary.

One of the noticeable influences of the oriental music upon the Eulgarian music is the division of the octave into tetrachords. The upper one with a second of a tone and a half between two small seconds is an example. Such intervals ore found in the Greek Orthodox Church music.

The five tone scale, known as a foundation of the oldest nucle, defelor occupant in the Bulgarian nucle. This scale, with its natural tetrachord and harmonic organization, is found in melodies that nature itself has suggested.

Half flatted tones can be noticed in many songs. They should be explained with the different whole tone ratio in the natural tone system, rather than with the f tone systems. Such fintervals can be heard in some instrumental music, for instance in caval playing. The pure intervals of octave, fourth, and fifth somes with a mathematical exactness. The authorities on Sulgarian folk music welieve that their malodles follow

the intervals in the music of nature, rather than some mathematically calculated 1/4 and 1/3 tone systems.

The half #b tone in order of a ½#b-c-d, like in the macam* "Boosely" of the Turkish music, the half ½bd in macam "cebaa" a-b-c-bd, the half b of macam "Ooshak", a-bb-c-d, although often met in the Bulgarian folk music, should not be explained as related to the Arabian music, but caught from nature itself. Listening to the slowly boiling tea kettle or the burning green wood in the fire place one can catch melodies with such intervals. These remind one of sad motives like those heard on the gayda and caval.

The range of the folk melodies rarely pass the limit of eight tones. The songs of a narrow range are predominating, yet attention should be called to that of the song "Bogdane", which includes ten tones.

In the run of a song the Tonic (T) is in the middle of the melody. Many of the songs in the harmonic major and the harmonic minor scales end on the fifth tone. These peculiarities, explained with modern scales, take us to half harmonic cadences. A more correct reasoning is found through the oriental scales, which, compared with the respective Bulgarian scales, sound like perversed tetrachords. There are also scales with diminished fifths above the T (d-e-f-g-\lambda). According to modern (a-b-c-d-\lambda) harmony, they could be defined as semitonium modi-missing low

^{*}Macam is the Arabian word for mode or scale.

the intervals in the music of nature, rather than some mathemat-

The half who tone in order of a group on the in the macent "Boosely" of the Turkish music, the half if d in macent "cebes" a-b-o-pd, the half p of macent "Coshak", a-pb-c-d, although often met in the Bulgarian folk music, should not be explained as related to the Arabian music, but caught from nature itself. Listening to the alowly boiling tes kettle or the burning green wood in the fire clace one can catch relodies with such intervals. These remind one of sed motives like those hear on the gayda and cavel.

The range of the folk melodies rerely pass the limit of eight tones. The songe of a narrow range are predominating, yet attention should be called to that of the song "Bogdane", which includes ten tones.

In the run of a song the Tonic (T) is in the middle of the melody. Many of the songs in the harmonic major and the harmonic ainor scales end on the fifth tone. These peculiarities, explained with modern scales, take us to half harmonic cadences. A more correct ressoning is found through the oriental scales, which, compared with the respective Bulgarian scales, sound like cerversed tetrachords. There are also scales with diminished fifthe above the T (d-e-f-g-1s). According to modern harmony, they could be defined as scalingian modi-missing low

[&]quot;Macon is the Aradian word for mode or scale.

tones (/c/-d-e-f-g-a-b/ β b/). But it could be explained better with oriental music since in it are found the scales - macam "evich"; a-g-f-e-d-c-b).

The oriental people, including the Bulgarians have a different sense of tone from that of the western nations. Bulgarian songs are interesting because of the many modulations.

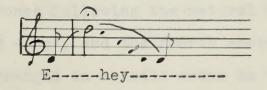
Without knowing anything of harmony, the Bulgarians used major and minor chords in melodic order. They seem to be caught from nature rather than influenced by any science of music. They appear isolated and not connected with their dominant and subdominant harmonies.

The widest range in all the folk songs, taking for example "d" as a key note, could be presented like this:

g- a- b- c- d- e- f- g- a- b(β b)-c- d- β -e-f).

These tones are not an occasional combination. They are in absolute harmonic relation in octaves, fifths and fourths.

If "d" is used as a key note, the first tone that naturally accompanies it is an octave higher. This can be verified by the tourists' calling each other in the country, or in the mountain:



The second tone that appears is the fifth above the octave:

tones (/e/-d-e-f-g-b/pb/). But it could be explained better with oriental nucle since in it are found the sasies - maces "evich"; a-g-f-e-d-c-b).

of the oriental people, including the Eulgerians have a different sense of tone from that of the western nations. Bulgarian songs are interesting because of the many modulations.

Without knowing anything of harmony, the Sulgarians uged major and minor chords in melodic order. They seem to be caught from anture rather than influenced by any science of sucio.

Insy appear isolated and not connected with their dominant and midominant harmonies.

oxample "d" as a key note, could be presented like this:

(1-e-0-0-0-(d ()d -a -a -1 -e -b -0 -d -a -a -a

are in absolute harmonic relation in octaves, fifths and fourths

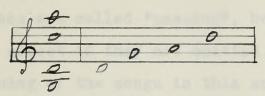
If "a" is used as a key note, the first tone that naturally accompanies it is an octave higher. This can be verified by the tourists' calling each other in the country, or in the



The second tone that appears is the fifth above the



The fourth tone that accompanies the key tone is the fifth below - "g".

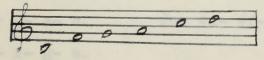


These four tones are enough for a simple melody, and is beautifully illustrated by the following songs:



According to the historical records these tones are the foundation of the ancient lyre. According to the present science of music, they are the principle functioning tones: T-Tonic, S-Subdominant, D-Dominant. The rest of the tones are secondary.

The next tones following the natural harmony are the fourth above the S - "c", and the fourth above c- "f". With these two tones arranged in melodic order is formed the ancient tone scale:





The fourth tone that accompanies the key tone is the

filtil below - "g".



These four tones are enough for a simple melody, and is besitifully illustrated by the following songs:



The beginning of g a song heard among the mountaineers of Rodoppi Mt.

According to the historical records these toses are the foundation of the encient lyre. According to the present science of music, they are the principle functioning tones: T-Toniq B-Subdominant, D-Dominant. The rest of the tones are secondary.

fourth above the S - "c", and the fourth above c- "f". With these two tones arranged in melodic order is formed the ancient tone scale:



This scale is considered to be the oldest melodic range.

Its tones in harmonic order give fourths: a- d- g- c- f. In it can best be expressed a melody of a calm and serene mood.

Sometimes the two passing tones - "b" and "e" are added to this scale, giving it the construction of the Dorian scale. These two tones are called "passing", because the melody does not lose its effect if they are omitted. The use of two fourths in the beginning of the songs in this scale is of noticeable importance. Illustration:



The Bulgarian melodies in this scale begin with any one tone in it. In some cases it ends on the fourth tone, and rarely on the second tone. In other cases the melody follows the melodic order of a septachord: d-f-a-c. Used as key notes each tone of this scale gives the following scales, which are analagous to those beginning from each black key of the piano board.

This scale is considered to be the oldest melodic range. Its tones in harmonic order give fourths; a- G- g- c- f. In it can best be expressed a melody of a calm and serene mood.

Sometimes the two passing tones - "b" and "e" are added to this scale, giving it the construction of the Dorian scale. These two tones are called "passing", because the melody does not lose its effect if they are omitted. The use of two fourths in the beginning of the songs in this scale is of noticeable importance. Illustration:



The Bulgarian melodies in this scale begin with any one tone in it. In some cases it ends on the fourth tone, and rayely on the second tone. In other cases the melody follows the melodic order of a septemberd: d-f-a-c. Used as key notes each tone of this scale gives the following scales, which are analactor to those beginning from each black key of the olano board.

#a scale without the fifth step does not sound like a regular scale.

In songs the Dorian scale is clearly divided into two tetrachords: d-e-f-g-a-b-c-d. Some of the melodies begin with the second tetrachord and finish on the first tone. In other songs the second tetrachord is used as a first, which makes the AEolian scale: a-b-c-d-e-f-g-a, and the melody ends on "a"; or the Dorian scale is used transposed five tones higher: a-b-c-d-e-#f-g-a. The AEolian scale is often found in these songs, and always there are one or two tones below the Tonic.

The Bulgarian folk songs begin from any one tone of the scale, and usually end on the Tonic, but there are many surprising endings on the 2-d, 3-d, or the 4-th tones. In the harvest songs the common ending is a cheerful cry: E-e-e-ho-o-o, which is in fifth, octave, or seventh with the previous tone.



The Phrygian scale is found in comparatively few songs, and it is used only up to the sixth tone. In the oriental music the first tone is played throughout the song as an accompaniment to the melody.

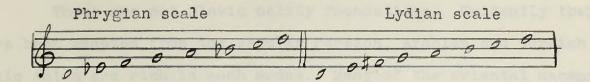
As scale without the Fifth step does not sound like a regular

In songs the Dorian scale is gleenly divided into two tetrachords: d- s- T- E- E- b- c- d. Some of the nelodies begin with the second tetrachord and finish on the first tone. In other songs the second tetrachord is used as a first, which makes the AEolian scale: a- b- c- d- e- T- E- E- B and the melody ends on "a"; or the Dorian scale is used transposed five tones higher: a- b- c- d- a- #T- E- B. The AEolian scale is often found in these songs, and always there are one or two tones select with the tones.

The Eulgarian falk songs begin from any one tone of the socale, and usually end on the Tonic, but there are many superising endings on the 2-d, 3-d, or the 4-th tones. In the harvest songs the common ending is a cheerful ory: E-e-e-ho-o-o, which is in Tifth, octave, or seventh with the praylous tone.



The Phrygian scale is found in comparatively few songs, and it is used only up to the sixth tone. In the oriental music the first tone is played throughout the song as an accommand to the melody.



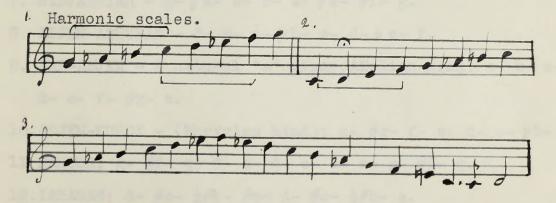
The Lydian scale, likewise, is not used with its eight tones, but only to the fifth or sixth.

Mixo-Lydian scales.



The first one above, without the first and second tones, is also found in the Greek Church music. The second kind is a melodic line of folk songs, and when played on the gudoolka one of the cords plays the Tonic as an accompaniment to the melody.

There are also songs built upon the harmonic type of scales, characterized by a tetrachord with a second interval of lattones between two second diminished intervals.



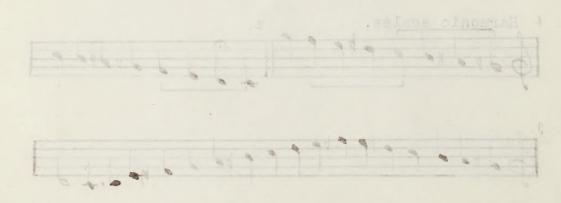


The Lydian scale, likewise, is not used with its eight tones, but only to the fifth or sixth.



The first one above, without the first and second tones, is also found in the Greek Church music. The second kind is a melodic line of folk songs, and when played on the gudoolks one of the cords plays the Tonic as an accompaniment to the melody.

There are also songs built upon the harmonic type of scales, characterized by a tetrachord with a second interval of litteres between two second imminished intervals.



These are not Slavic melody foundations. Evidently they have been adapted from the secular Persian, Arabian and Turkish music which are rich in such modes. Many of the oriental macams are synonymous in sound to the scales found in the Bulgarian folk music. They are as follows with their oriental names:

- 1. RAST meaning a date (the name of the tone "c")
 g- a- b- c- d- e- #f- g.
- 2. SOO-OOZINAC- meaning morning nightingale,

 g- a- b- c- d- pe- #f- g (first tetrachord minor second " major)
- 3. NEAVENT Neva is the name of the tone "g", g-a-bb-c-d-be-f-g. (minor)
- 4. OOSHAC ashc means pleasure, ashuc means an artist, a- b- c- d- c- b- a- g- a,
- 5. HIDJAS name of a district, g- a- p b- #c- d- e- f- g.
- 6. HUSEYNY meaning pure, clear, bright- the name of the tone "a", a- b- c- d- e- f- g- a.
- 7. HIDJASCIAR g- pa- b- c- d- pe- #f- g.
- 8. ADJEM-ASHURAN f- g- a- pb- c- d- pe- f.
- 9. SRP-ADJEM a natural "a" minor, AEolian kind: a- b- c- d- e- f- #g- a.
- 10. ADJEM-KURDY (Phrygian kind): a- #g- f- e- d- c- bb- a.
- 11. MAHOOR: g- #f- g- f- e- d- c- b- a- g- #f- g.
- 12. ISBAHAN: $d \#c \frac{1}{2}\#b \#c d \#c \frac{1}{2}\#b a$.

These are not Blavic melody foundations. Evidently they have been adapted from the secular Persian, Arabian and Tarkian upsic which are rich in such modes. Hany of the oriental maceus are synonymous in sound to the scales found in the Eulgarian folk music. They are as follows with their oriental names:

1. RAST - meaning - a date (the name of the tone "o")

- I. RAST meaning a date (the name of the tone "o")
 - 2. 800-00ZINAC- meaning morning nightingels;

contm broncertst terit) g -la -e -b -o -d -a -g

5. HEAVENT - Neva is the name of the tone "g",

g- a- bb- c- d- ba- f- g. (minor)

- 4. OOSHAC ashe means pleasure, ashuc means an artist,
 - 5. HIDJAS name of a district,

g- a- pb- do- d- a- f- g.

- 6. HUBEYNY meaning pure, clear, bright- the name of the
 - 7. RIDIAGUIAR g- pa- b- c- d- pe- #1- g.
 - S. ADJELLASHURAN f- R- R- PD- 0- d- P G- C.
- 9. SRP-ADJEM a natural "a" minor, AFolian kind: a- b- cd- e- f- #g- a.
- 10.ADJEM-KURDY (Firry lan kind): a- #g- f- e- d- c- pb- a.
 - IS. ISBAHAN: d- +c- iffb- fo- d- fo- iffb- R.
- 13. BUSKLIC the name of the tone hib; d- c- grb- n- o- hra- fg- a. According to the oriental musicians the half

sharped tone "b" - Buselic - is nearer to the natural "b" than to "c".

- 14. d- e- f- g- a- b- #c- b- a- #g- a- g- f- e- d.
- 15. ARRAC the name of #f: f- e- d- c- b- a- g- #f- #e- #f.
- 16. SABBA meaning morning: $a-b-c-\frac{1}{2}bd-e-f-g-ba$.
- 17. MUSTAAR: #a- b- #c- d- #e- #f- g.

All these macams must be transposed a fifth lower in order to sound in the western tonality.

The third kind of harmonic scale with a wide tone range is rarely found among the Bulgarian folk songs. The song on page 57, is the only one known so far and is acknowledged one of the most beautiful and aria-like folk songs.

In the beginning of this chapter it was said that the Bulgarian folk music can not claim any harmony because harmony is an expression of a higher culture. Such culture began to develop in the last fifty years. The later achievements of some of the present Bulgarian musicians are a credit to themselves and to their country. One of the oldest musicians, who has accomplished most in the study of the Bulgarian folk music, is Professor Dobri Christoff. Just as Glinka and many other theorists have made the peculiar tonality and harmonization of the Russian folk music their life long study, so Mr. Christoff has dedicated all his career to the study of the Bulgarian folk music. At present he is the greatest authority on it. Among

farujan edj of reases al - pilesud - "d" enot bacrada

14. - d- e- f- g- a- b- #a- b- a- #g- a- g- f- e- d.

15. ARRAO - the name of #f: f- e- d- e- b- a- g- #f- #e- #f.

16. SABBA - meaning norming: a- b- c- thd- e- f- g- a.

17. MUSTAAR: #a- b- #a- #c- #f- g.

All those mooms must be transposed a fifth lower in order to sound in the western tonality.

The third kind of harmonic scale with a wide tone range is rarely found among the Bulgarian folk songs. The song on page 57, is the only one known so far and is acknowledged one of the nost beautiful and aria-like folk songs.

In the beginning of this chapter it was said that the Eulgarian folk music can not claim any bermony because harmony is an expression of a higher culture. Such culture began to develop in the last fifty years. The later achievements of some of the present Sulgarian musicians are a credit to themselves and to their country. One of the oldest musicians, who has accomplished most in the study of the Eulgarian folk music, is frofessor Dobri Christoff. Just as Glinks and many other theorists have made the peculiar tonelity and harmonization of the finestian folk music their life long study, so Mr. Christoff has dedicated all his carear to the study of the Eulgarian folk music. At present he is the greatest muthority on it. Asong music. At present he is the greatest muthority on it.

the best folk songs for a choir and solo rendering are those arranged and harmonized by him. The many text books for public schools, those on theory, harmony, and particular studies, like the one of "Technical Structure of the Bulgarian Folk Music", widely interpreted in this thesis, are the leading books that have contributed much to both the general and particular musical education of the Bulgarian nation. The character and the construction of the melodies suggest the kind of harmonization they should have. We can see this in the following song by Mr. Christoff, which, because of its beauty and simplicity, has become one of the most popular songs in Bulgaria.



With much respect and appreciation the names of A.

Bookooreshlieff and his son should be mentioned. They are men
with wide culture, but music is their special study.

The compositions of the late Alexander Moroff have won first prizes in Bulgarian and international contests.

the best folk songs for a choir and solo rendering are those arranged and harmonised by him. The many text books for public schools, those on theory, harmony, and particular studies, like the one of "Technical Structure of the Eulgarian Folk Music", wildely interpreted in this thesis, are the leading books that have contributed much to both the general and marticular musical education of the Eulgarian nation. The character and the construction of the melodies suggest the kind of harmonization they chould have. We can see this in the following song by Mr. Christoff, which, because of its beauty and simplicity, has become one of the most popular songs in Sulgaria.



With much respect and appreciation the names of A. Booksoreshileff and his son should be mentioned. They are men with wide culture, but mucho is their special study.

won flowed reduced Alexander Monoff never won first prizes in Lulgarian and international contests.

Attempts to write folk opera were made early, but all were failures until Maestro George Attanasoff wrote and put on the National Opera stage his opera "Gergana". Its libretto is taken from the very heart of the Bulgarian national life. Its music is a magnificent bouquet of folk motives, interrupted in the second act by Turkish melodies. In its construction one can observe the classis technics that make the opera an expressive musical drama. Listening to it, one is not conscious of the technics, because the drama and the music proceed so simply and naturally, that every one in the audience feels as if he were one of the actors.

"The Deserted Mill" and "Ivanco" are other operas by the late Maestro Attanasoff but his master-piece is the opera "Gergana". He is called "The father of the Bulgarian Opera".

Among the many choir and orchestral compositions of the Bulgarian musical literature should be mentioned the symphony "Vardar". It is a magnificent orchestral work by the young composer Pancho Vladigeroff, first played in Berlin, Germany. This brought fame and the recognition of all Europe to the author, Like a pearl throughout the composition, one hears parts of the following beautiful folk song:



Attempts to write folk opera were made early, but all were fallures until Masstro Jeorge Attanasoff wrote and put on the Mational Opera stage his opera "Gergana". Its libratto is taken from the very heart of the Enlgarian mational life. Its music is a magnificent bouquet of folk motives, interpreted in the second art by Thrkish welodies. In its construction one can observe the classis technics that make the opera an expressive musical frame. Listening to it, one is not conscious of the technics, because the drame and the music proceed so simply and naturally, that every one in the sudience feels so if he were one of the actors.

"The Deserted Hill" and "Ivanco" are other opera by
the late Mastro Attanasoff but his master-piece is the opera
"Gergans". He is called "The father of the Bulgarian Opera".
Among the many choir and orchestval compositions of the

Sulgerian murioul literature should be mentioned the symphony "Varder". It is a megnificent orchestral work by the young compass Pencho Visdigeroff, first played in Berlin, Germany. This brought frame and the recognition of all Europe to the author. Like a nearl throughout the nomposition, one hears parts of the following beautiful folk song.



CONCLUSION.

The writer of the preceding study attempted to duscuss the Bulgarian folk music touching only some aspects of the vast field it represents. In the last sentence of the introduction it was stated that the aim of this study is to trace the origin of the Bulgarian folk music, and to duscuss its development and its relation to the music of the neighboring countries, and to show how it has kept its unifying qualities so as to remain individually Bulgarian.

The anthropologists say that there is no pure race.

Migrations, wars, captivities, and intermarriages changed the races, and, consequently, interchanged their cultures. The folk music of each nation has been shaped under many factors.

Speaking particularly about Bulgaria, the influences have come and gone like the waves, leaving new themes for developing and enriching her musical wealth without changing the original character.

In the end, what makes this folk music individually Bulgarian is this - it has arisen from circumstances, associations and vicissitudes experienced by the nation.

The Bulgarian folk music is a new field of study. The first article with an intelligent understanding of material was written by Professor Dobri Christoff and published in Bulgaria

OCHCIUSION.

The rwiter of the preceding study stiemated to duscues
the Bulgarian felt music touching only some aspects of the vast
field it represents. In the last sentance of the introduction
it was stated that the sim of this study is to trace the origin
of the Bulgarian felt music, and to duscuss its development and
its relation to the music of the neighboring countries, and to
show how it has kept its unifying qualities so as to remain

The anthropologists say that there is no cure race.

"Agrations, were, captivities, and interpretises changed the races, and, consequently, interconnect their cultures. The folk music of each nation has been shaped under many factors.

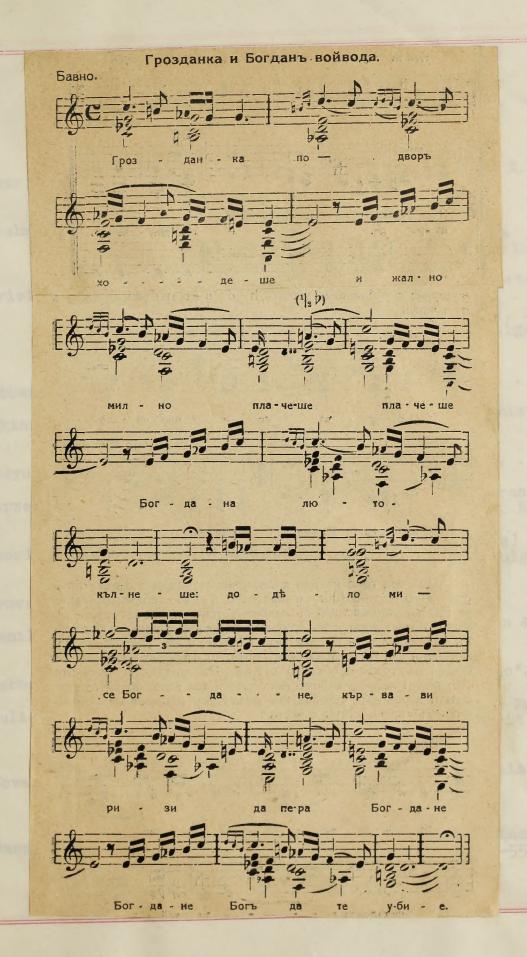
Speaking narticularly about Sulcaria, the incluences have come and cone like the waves, leaving new themas for developing and enriching her musical realth without character.

In the end, what maken this folk quate individually dulystrian is this - it has arisen from circumstances, eshocia-tions, and viciositudes expandenced by the nation.

The Bulgarian folk music is a new field of study. The first article with an intelligent understanding of material was weltten by Professor Dobri Christoff and published in Eulgeria

in 1913. After many difficulties, the interest in the national music began to spread rapidly, and the literature about it to grow. All Bulgarian opera and concert singers and choirs include a large number of folk songs in their repertoires and render them with great success on their home stage as well as in the European and American halls. The Bulgarian folk music represents a great treasure. I believe that this nation, in the future, will give birth to geniuses like Tchaykovsky, Borodin, Rimsky-Korsakoff, Liszt and others, who will place their music among the world's known and appreciated arts, and, together, will reveal the depth and beauty of the spiritual life of their people.

in 1917. After many difficulties, the interest instan mational music began to appear and the literature about it to grow. All migeries opers and congert singers and obeins include a large manner of folk songs in their repertoires and render them with great success on their bone stage as well as in the European and American helis. The Sulgarian folk music represents a great treasure. I believe that this nation, in the future, will give birth to geniuses like Tobeyrovsky, Sorodin, Rimsky-Korsskoff, light onthers, who will place their music among the world's known and appreciated area, and, their music among the world's known and appreciated area, and, together, will reveal the depth and beauty of the spiritual life



BIBLIOGRAPHY.

- 1. Bauer, Marien "How Music Grew", G.P.Putman & Sons, N.Y., London, 1925.
- 2. Cheshmedjieff, Joseph "GINTAPCKN MAKEAONCKN Ttchn
 (Bulgarian Macedonian Songs) Biblioteca
 "Oostrem", Sofia, Bulgaria. in Bulgarian.
- 3. Christoff, Dobri "Texhnlecku Grpoe * 7 HA BINGAPEKATA

 HAPOAHA My3VKA. " (Technical
 Structure of the Bulgarian Folk Music), in
 Bulgarian, Ed. S.M. Staycoff, Sofia, Bulgaria,
 1928.
- 5. Dikinson, Helen and Clarence "Excursion in Musical Hist-ory", Ed. H.W.Grey & Co., N.Y. 1928.
- 7. Farwell, A. & Darby, W.D. "The Art of Music American Music", the National Society of Music, N.Y.
- 8. Georieff, X. Dimitr "Моминистлзи." (Maiden's Tears) in Bulgarian, Ed. S.M.Staycoff, Sofia, Bulgaria
- 9. Grove's Dictionary of Music and Musicians.
- 10. Hamilton, "Outline in Music History", Ed. C.H.Ditson & Co. N.Y. 1913
- 11. Hubbard, "American History and Encyclopedia of Music".
- 12. Julien, Tiersot, par E. Plon. "Histoire de la Chanson Populair en France", in French, Ed. Nourrit et Co., Paris, 1889.
- 13. Novak, Frank "Medieval Slavdom and the Rise of Russia",
- 14. Oxenford, John "The Bogies of Bulgarian Song". In Macmillan's Magazine, October, 1876. pp. 547-552.

YETARDOLJELE

Sever, Marien - "How Music Grew", - S.P.Futmen & Bons, M.Y., London, 1925.	4
Cheshmediter, Joseph - Farapara Marajouch Michy (Gulgarian Jacedonian Sunga) Biblioteca "Oostree", Soita, Bulgaria in Bulgarian.	.5
Christoff, Dolmi - "Ternwicen Grede as a me Browners of the Dalgerian Folk Weight in Bulgarian Folk Weigh, in Bulgarian, Ed. 8.8.8 Sayoods, Coffe, Bulgarian 1988.	.8
Cupberly, - "History of Education"	
Didneon, Belen and Clemence - "Excursion in Musical Hist-	.8
Encyclopedia Britanica	. 27
Farwell. A. & Darby, ".D "The Art of Swale - American Music". the Mational Society of Music, N.Y.	7.
Georieff, K. Dimits - "Morningfall" (Mardan's Tears) in Bulyarian, 21. 8.4.85aycoff, Sofia, Sulgaria	.8
Grove's Diorionary of Music and Masicianns.	9.
Hamilton, - "Dutlind in Justo History", Rd. C.H. Ditson & Co.	10.
	II.
Julien, Tiersot, p F. Plon. "Histoire de la Changon Popu- lair en France", in Franch, Ed. Houreit et Go., Paris, 1869.	12.
	IJ.
OxenDord, John - "The Bogles of Selgarian Sont". In Macmil- lan's Magazine, Detebor, 1876. po. 547-552.	24,

- 15. Oxenford, John "The Grigands of Bulgarian Song". In Macmillan's Magazine, August, 1876. pp. 362-367.
- 16. Parry, Herbert C., "The Evolution of Art of Music", Ed. D. Appelton & Co., N.Y. 1930, 3-d ed.
- 17. Popular Bulgarian Song In Cornhill Magazine for 1877. pp. 221.
- 18. Procopova, Ludmila " 62174 PKH HAPOAHH TECHH "

 (Bulgarian Folk Songs) in Bulgarian, Ed. Fr.

 A. Oorbanec & Sons, Prague, Chechoslovakia.
- 19. Radeff, Simeon "La Macedaine a la Renaissance Bulgare au XIX Siecle", Ed. de l'union des savants gens de Lettres et Artistes Bulgars, 1918.
- 20. Sebek, G. "A Word on Bulgarian Dance and Song". In Music, December 1895. pp. 159-163.
- 21. Slavaycoff, Pencho " ETUTPCKH "beht", fourth ed., Hemus, 1928. Sophia.
- 22. Smith, F. Hopkinson "A Day at La Guerre's and Other Days", Chapter on "Bulgarian Opera Bouffe", Ed. Houghton Mifflin & Co., Boston and N.Y.
- 23. Stoin, Vasil "Netphka u Putkhka Ha Banrapeckara

 Haboaha Mysuka " (Metre and Rhythm of the Bulgarian Folk Music), Ed. S.M. Staycoff, Sofia, Bulgaria.
- 24. Turnerelly, E. T. "PAJBANNHUTT HA GONTAPI u Apebunt bingin Bulgarian, (originally published in English a part of the book "Russia on the
 Borders of Asia, Kazan" published
 in London, 1854) Ed. St. Atanasoff, Sofia,
 Bulgaria.
- 25. Walker, Conway "Foundation of Musical Art", vol.2, The Folk Songs and Dances, Ed. The Coxton Institute, Incorporated, N.Y.

- 15. Oxenford, John "The Grigends of Bulgarian Song". In Macmilland Committee Sanguard C
- 16. Parry, Merbert C., "The Evolution of Art of Losie", Ed. 3.
 Appelton & Co., M.Y. 1930, 3-d ed.
 - 17. Popular Bulgarian Song in Cornaill Magazine for 1877.
- 1d. Prococova, Indaila " Danraph's Pappes " Weeks (Sulparian Ed. Er. A. Ed. Er. A. Gorbanec & Sons Preme, Chechoelovakia.
- 19. Redeff, Sinson "La Macedalne a la Renalesance Sulgare au XIX Sicole", Ed. de E'union des savants gens de Lettres et Artistes Eulgare, 1915.
- 20. Sebek, G. "A Word on Bulgarian Dence and Song". In thisis.
 December 1895. po. 159-163.
- El. Blavaycoff, Pencho " Erulecki Michin ", Tourth ed., Herus,
- 22. Satth. F. Hookingon "A Day at La Guerra's and Other Days".
 Chapter on "Bulgerian Opera Boutle", Ed.
 Houghton Hifflin & Co., Boston and H.T.
- 23. Btoin, Vasil "Nerpark H Parmark Na Danta protests of Neobart Tyruka " (Jetre and Shythm of the Eulgarian Folk Analo), Ed. S.E.Staycoff Soria, Eulgaria.
- 24. Turnorelly, E. T. "Parkankers" as Described in Engin Sulgarian, (originally sublished in English - a wart of the book "Krasia on the Porders of Asia, Krasen" . . . published in London, 185") Ed. St. Atanasoff, Sofia,
- 25. Walter, Conway "Foundation of Luaicel Art", vol.2, The Tolt Sonre and Denoes, EG. The Houton Institute, Incorporated, N.I.

